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At the Theatres.

Joseph Jefferson's appearance Monday night at the Union Square was an event that attracted a large, fashionable and cultured body of people to the theatre. Jefferson has so long mouldered in the vagabondage of Rip, that the announcement of his return to the old comedies partook of a novelty and filled the public mind with anticipations of the pleasantest character.

Jefferson has rearranged The Rivals, and his version is well adapted to the requirements of the modern stage. The comedy is compressed into three acts, the major portion of Sheridan's mawkish and artificial sentimentalism is eliminated, and the action has been smoothed and accelerated to an agreeable degree.

To properly describe Jefferson's conception and execution of the character of Bob Acres we should have to devote columns to the subject like the *Tribune*, but such an effort loses in the description, and we do not care to spoil the zest of our readers' appetite by devoting much space to the matter. Mr. Jefferson is a great actor—a wonderful comedian, who idealizes and refines humor with the admirable finesse and delicacy of his art. After seeing his Acres the theatre-goer will be quite satisfied that no other actor will play the part so well again, and he can pin his faith and allegiance to Jefferson's Bob forever. Mrs. Drew received a splendid welcome, and she reciprocated the mark of favor by giving the audience a Mrs. Malaprop who was a worthy companion of the Acres of this occasion. Mrs. Drew is a capital comedienne, than whom there is no abler on our stage to day in certain characters. Frederic Robinson was quite acceptable to our taste as Sir Anthony, although he did not succeed in displacing John Gilbert's characterization from the pedestal it occupies in our gallery of favorite remembrances. The balance of the cast were efficient, and they assisted in presenting one of the best revivals of The Rivals we have had in a long while.

* * *

The Hanlon-Lees are the cleverest people in the pantomime line since the Ravels. Their performance is fun run riot or mirth intoxicated. It begins with a rush and ends with a quick drop. Everything in it is busy—busy from first to last. They brought a big reputation from England with them, and they have sustained it capitally.

There are five Hanlon-Lees—William, Fred, Edward, George and Alfred. The cleverest are the first two named, who play a pair of flunkeys in the farce, Le Voyage en Suisse. Whether tumbling from stage coaches, falling among the wheels of a moving train, or dropping through the ceiling of a high-ceiled room, they are equally agile, active and alert. Every trick and movement is accomplished with the precision of clockwork, and notwithstanding the intricacies of the performance the audience at the Park Monday night was not bored by a single delay or disturbed by a hitch or break in this wonderful entertainment. The piece used by the merry Hanlon-Lees is made up of old scraps of old farces as ancient as the hills, but it is so well done we lose sight of its extreme antiquity in contemplating the marvellous revels of the clever people engaged. The groundwork on which the smashing of the coach, the telescoping of the railway carriage, and the queer adventures in the Swiss Hotel are built, is the flimsy story of a much-married adventurer's bridal tour in Switzerland. The incidents are so detached, and the feats of the Hanlon-Lees are so good, very little attention is paid to Le Voyage en Suisse proper. It answers well enough the purpose for which it is employed. Francis G. Wyatt made an excellent French tourist; W. S Penley was genuinely funny as the irascible adventurer, Dwindledown; T. H. Glenny constantly lost and found the brogue of Captain Pat Maguire; and Nelson Decker was out of place with a Yankee twang among the British fellows. Annie Randolph was a sweet and pretty bride worth traveling through Switzerland to win. The other ladies had very little to do.

The mechanism used in the piece worked splendidly, and added much to the general smoothness of the whole performance. The Hanlon-Lees ought to stay with us a long while.

* * *

Bob Ingersoll would not have denied the existence of Hell had he been at Daly's last Wednesday night, where a sweltering corporal's guard of people sat fanning themselves furiously and watching feverishly the initial representation of a farcical comedy called Quits, adapted from the German by Augustin Daly.

The piece belongs to the Pink Dominoes, Champagne and Oysters, Forbidden Fruit and Lemons order of composition, but in dialogue and general treatment it is inferior to any and all of these. The story is that of a Colonel Hickory, who is believed at home to be a truly good man, but who is, in truth, "one of the boys." His favorite plan of operations is to change places with his confidential valet, Buttles, and thus disguised prosecute his schemes in whatever direction they may take him. This, of course, leads to a number of funny situations and apparently inextricable complications. The Colonel makes love to Thisbe Mestic, the daughter of the proprietor of an ancillary establishment, who is loved by and who loves a callow lawyer, Bob Cayses. Clive Quincey, Colonel Hickory's stepson, forms a conspiracy with a certain dashing young widow, Gabrielle Prince, to expose the Colonel's peccadilloes and bring him up with a round turn. To do this Gabrielle follows him down to one of his resorts, leads him into all sorts of abominable positions, and eventually shows him up in his true character to his wife. Cayses gets his Thisbe, Clive gets the widow and the comedy ends.

Quits scarcely accomplishes the feat of convincing us of its *raison d'etre*. Comedies of this light, frivolous and trifling order seldom do. The only excuse that condones their trashiness is the presence of a touch-and-go bustle of action and keenness of dialogue. These points Quits does not possess. The slender story is unnecessarily drawn out; it develops nothing we have not seen before, and its life will be short and sweet if we are not greatly mistaken.

The favorites of the company all received a hearty welcome after their absence. Mrs. Gilbert had not quite recovered from her severe illness, and although this interfered with her acting more or less, she scored a good point as the proprietress of the Ancillary Exchange, Mrs. Mestic. A better eccentric comedian than W. J. Lemoyne is seldom seen. In his own line of business he is capital, but as Colonel Hickory—a regular Wallack role—he was decidedly out of his element. We were sorry that the first impression of his capabilities at this theatre should be made under such unfavorable auspices. James Lewis was funny in make-up and laughable in the extreme as Buttles, The part is something like the hero of A Fool and His Money, played by Lewis at the Park a couple of seasons ago, and the comedian gives it a highly humorous coloring. John Drew is not a bad-looking fellow when the razor has performed its functions upon his face, but the vacation beard which hangs in ragged ringlets about his countenance does not add to his attractiveness to any material extent. Bob Cayses is treated by Mr. Drew in the same fashion he treats every part entrusted to his care. We liked Drew at first. We are beginning to think his light comedy acting nothing but Mr. Drew's light comedy manner, with an ever present carelessness of detail and manifest lack of interest thrown in. Always fitted with parts, the lines of which possess all the "meat" of the piece, this gentleman acts with a total disregard for salary day and the audience. Perhaps this is *sang froid;* perhaps it's impudence. We don't pretend to say which. Digby Bell is a good singer who cannot act. He should have had the opportunity of redeeming himself in one direction by singing the Patience song himself, which was so indifferently rendered by Miss Joyce in Act IV. Ada Rehan played Thisbe acceptably, and that was all. Laura Joyce was vivacious and generally very good as the Widow. The rest of the cast came within the bounds of satisfaction. The scenery, by Roberts, was very handsome.

* * *

Baron Rudolph, the new play written by Bronson Howard for Mr. and Mrs. George S. Knight, formed the feature of the week at the Grand Opera House, and it is not too much to say that the effort is a creditable one, albeit it has prominent weaknesses. The first two acts are particularly strong—in fact, we have not been so entertained for a long time as we were while listening to the refreshing repartee and witty quips of the antiquated tramp, Baron Rudolph (Mr. Knight), and witnessing the coquettish antics of the fascinating widow, Mrs. Nellie Dashwood (Mrs. Knight). The scenes are really interesting and cleverly constructed. The genuine interest of the audience ceases with this act, the third and fourth being impoverished by a lack of consistent detail, and an absence of the brilliancy that distinguishes the earlier acts. There is scarcely enough of Mrs. Dashwood, and too much of Metcalfe and Merrybone. The bar-room scene is prolonged unnecessarily; the incident does not warrant it, and it grows tiresome. Mr. Knight's songs in this scene are too lugubrious, and do not charm. He loses the volatility which characterized his successful advent as the tramp, and sinks into absolute misanthrophy. This may be his interpretation, but it does not strike the auditor as a favorable one; he discards his animal spirits where he has scope for their evolvement, and converts what might be a bright and sparkling scene into one of pronounced sombreness. A little melodramatic acting, however, by the Baron, relieves the ineffectiveness of the act. The last act is unsatisfactory from its spiritless character, though an episode or two gives it a sort of zest. The denouement is abrupt and unexpected, and the audience rises and departs without any impression upon their minds but a pleasant remembrance of the second act. Baron Rudolph contains the elements of a good piece. The last two acts should be reconstructed, given more depth, more mirth, and more activity. Mr. Knight's pathos is quite touching, and he played the character for all there was in it, but from a comedian of his ability the audience expect more humor and less sentimentality. His make-up as a tramp is quite ludicrous, and created the heartiest laughter, and were the piece consistently humorous throughout, he would have a bonanza in it. Mrs. Knight appeared to decided advantage as Mrs. Dashwood, and her elaborate costumes and capital flirtations charmed her auditors. The piece could have been better played as to the other characters, and probably will be as soon as all are easy in their parts. W. H. Young is a spiritless lover, and knows but little of stage business. The Whitworth Lawrence of W. G. Coggswell was fairly rendered. Charlotte Cobbe as Rhoda possesses some dramatic ability, and will probably do better in the character, although most too young for it. Josie Wilmere gave a satisfactory portraiture of the gushing miss. J. L. Ashton neither looked nor played the Lawyer with any degree of merit, while his positions were quite amateurish and unnatural. E. A. Locke's Judge Merrybones was comical in parts, and that is saying everything. Mr. Knight is a careful and ambitious actor, and will succeed in his new piece as soon as the author infuses a little more vim and strength into the last two acts.

* * *

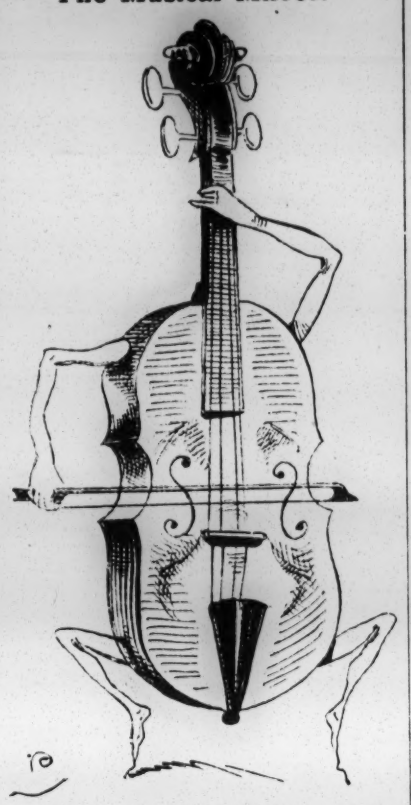
Haverly's Fourteenth Street Theatre has been well patronized this week by the admirers of the untamed drama, where Oliver Doud Byron and his Indians have been reveling in clouds of gunpowder smoke, indignant virtue, heroism, and sugar-plums. Across the Continent is a conglomeration of dramatic improbability from beginning to end, and although it "splits the ears of the groundlings, and makes the judicious grieve" (metaphorically), it seems to be a potent plaster in drawing the gallery gamins, and creating inordinate enthusiasm in the breasts of the habitues of that unsentimental locality. It is one of those pieces that caters to impulse, and excites the passions of the unlettered admirer of worldly bravado and mock sentimentality, while the *morale*—a little bit of truth, with a few flecks of romantic honor—peeps through the interstices of a vapory plot. Across the Continent gives Oliver Doud Byron scope to display a symmetrical form in neat-fitting business and dress suits, and later on in the typical garments of the sturdy mountaineer. Of course he amplifies his opportunities to do the heroic becomingly, and corrals the sympathies of his auditors—so spontaneously in fact that his almost every appearance is the signal for an outburst of applause. He fights vice in every direction, circumvents villainous strategy, thwarts rascality in many shapes, becomes the hero in Indian battles, gains a victory over the susceptible heart of a gushing young damsel who "admires him for the dangers he has passed," and caps the romantic climax by allowing the milk of human kindness to exude from his heroic soul in behalf of a petite Italian alms gatherer. It is absolutely too—too noble. People don't father so many grand and exalted virtues nowadays, and Joe Ferris will live in the memory as the most self-abnegating and super-eminently sound-principled individual that ever leveled a Stanton-street Indian or pointed a Bowery moral. The company, with few exceptions, is a good one. Kate Byron proved herself an actress of considerable merit. Ed. Lamb gave a good portraiture of the charitable Milesian, and later as the mercurial hoodlum. Harry Hudson, although playing his part with credit, seemed to concentrate too much attention upon his toilet. He was really "too sweet for anything." J. P. Johnson should never attempt to personate a drunken man; half the time he forgot he was drunk, and the other half he was so drunk he forgot himself. Later on, as the retired merchant, he partially redeemed himself. The evident object of Across the Continent is to make money, which it probably does.

* * *

The rival Strogoffs, like the rival railroads, are cutting each other's throats, more or less. There isn't enough Strogoff interest in the metropolis to make both pay. —Next week the Comley-Barton company produces Madame Favart at the Fifth Avenue. This is, consequently, the last week of the Wilbur Mascotte.—The second week of The World at Niblo's, and nothing else underlined.—The Professor has turned the corner and is on its way to the second hundredth time. It will not reach that point, however, for Esmeralda comes to the fore next month.—The San Francisco Minstrels give their popular programme every night to overflowing houses.—The unabated success of Harrigan and Hart's Major makes the Comique people joyous.

—A good thing is related regarding the Audran Opera company. They advertise the "remarkable run of one hundred and forty-eight nights with the Mascotte." The joke of the matter lies in the fact that they have only been playing nine days, but include in the one hundred and forty-eight nights the one hundred and eighteen nights run of the Wilbur Opera company at the Bijou, the twenty-nine nights of the Norcross party at the Park, and their own nine nights.

The Musical Mirror.



Remenyi's admirable performances on the violin continue to be the only noticeable musical events so far. His execution of Tartini's Sonata, arranged by Zellner, showed conclusively that he is no mere trick fiddler who parrots a few solos and keeps forever foisting them on the unoffending public, but a thorough artist, who can "discourse most excellent music," even though it be in the antique style of the seventeenth century. The Sonata itself, albeit quaint and old-fashioned, is full of broad and flowing melody, admirably calculated to show forth a pure and classical method and a full, sonorous tone on the part of the performer, and Remenyi proved himself well able to do it justice. His firm, masterly bowing and his exquisitely correct double-stopping were well brought out in the performance of this difficult Sonata, and his crisp staccato and free cantabile had also due regard given to them. On the whole, Remenyi is a great artist, and only needs a little more grandeur of style and amplitude of tone to make him equal to the first violinists of the world.

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Mr. Liebling, in attempting to play Weber's far-famed concerto in F for piano solo and orchestral accompaniment, gave an exhibition of that "vaulting ambition which doth o'erleap itsselle, and falls o' t'other side." Firstly, he can't play it. Secondly, he does not comprehend it. Thirdly, he sprawls over the instrument like Mrs. Leo Hunter's "Expiring Frog," irresistibly forcing on our recollection the last stanza of that touching lyric:

"Can I view thee panting, lying
On thy stomach without sighing,"

etc., etc. Perhaps if the young man learns to sit up straight at the piano, and carefully gives his mind up to well-directed study, he may in time achieve a degree of success; but, at present, he impresses one with the idea that he thinks he is a pianist, that he really and truly opines that the purposeless rattling of ivory and wire is music, and his self satisfied smirk leads us to believe that he considers that he has sounded the depths of musical thought, when, in fact, he has not even skimmed the chickweed from the well of inspiration. Oh, these smart boys, how they do trouble us with their pert imaginings.

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The musical season is late—very late. No concerts save beer garden concerts. No opera save the two Mascottes, and heaven knows there is not much to write about in either of them. No prime donne save Louise Searle and Selina Dolaro. *Arcades ambo.* No tenori save Alonzo Hatch and J. Conly; if, indeed, the latter pretty youth can be called a tenor! No nothing nowhere. As the Irishman remarked, "nothing is stirring but stagnation." Our musical notes are now but one long rest; and our mirror reflects but the foreshadowing of things to come. The rehearsals for Madame Favart at the Fifth Avenue Theatre are going briskly on. Miss Catherine Lewis will make a charming Favart, and report speaks goldenly of the rest of the company. The opera itself is of the lightest but gives good scope for acting in the part of the heroine. Mr. Alfred Cellier, whose name is a tower of strength, will conduct the opera, and will, later on, give us a new inspiration from his pen at the Union Square Theatre. Mr. Cellier's talent is well known and thoroughly recognized both in New York and London. He is one of the most thorough musicians and tuneful composers of our day, and when he shall have conquered the knack of writing dramatic finales to bring the curtain down with a boom, he will be acknowledged as one of our most effective writers. All he wants is a little dynamite.

* * *

At Abbey's Park Theatre Mr. Henry Widmer will have the direction of the band, which alone guarantees that this department will be as perfect as the liberality of the management will allow. Mr. Widmer is the most faithful conductor we have known for some years past. Nothing is ever slighted by him; nothing is vamped; and the choice of music between the acts is made with care and discretion. Never do we hear under his baton a stormy galop follow a pathetic scene, or a vulgar potpie of nigger melodies succeed an outburst of passionate declamation. Mr. Widmer is, to our mind, the best theatrical musician in America.

* * *

We had lately occasion to listen to a new tenor who greatly pleased us. Mr. Roberto Stantini, the artist in question, has a pure voice, thoroughly well trained, clear and firm in tone, ranging from the lower C to the C in alt. His "*messa di voce*" is perfect, and his phrasing and enunciation of the best school. As a vocalist he is immensely superior to any tenor at present before the public, and we are surprised that he is not appreciated by some one of the "enterprising impressarios" who are so keen after genius.

* * *

The band at the Academy of Music is probably the most strangely constituted body of musicians that has ever scraped catgut or vibrated brass. Two first fiddles, one second ditto, one viola, one cello, one double bass, two flutes, one clarionet, three cornets, two horns, one trombone, and two drums. No wonder the music sounds tinpotty! Such a piece as Michel Strogoff in Paris or London would have at the very least a band of thirty musicians, and in such a large theatre as the Academy or Booth's probably forty. The music, both in Booth's Theatre and the Academy, in this fair city, is simply ineffective, for lack of stringed instruments. All the trumpets, trombones, horns and clarionets in the world cannot supply the rich, full diapason of violins, altos and basses, and without the latter all the rest is "merely sound and fury, signifying nothing." Oh, for the time of Old King Cole, with his "four-and-twenty fiddlers all in a row."

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While fully and gratefully admitting the great benefits conferred on the musical art by the popularizing of "the gentil science" by means of open-air concerts, beer gardens, and the like, we would deferentially ask, Why do the directors of such places of amusement deem it necessary to cause such heaps of utter trash to be performed thereat? The general public is not such a fool as it looks, and only needs to be led in the right path to follow it without a murmur. There is plenty of good music in the world with tunes quite catching enough for the ear of the careless frequenters of our popular resorts without being forced to fall back upon such utter rubbish as "The Musical Ratcatcher," which, if it were only American or English, would be voted "demned low." For mercy's sake, gentlemen conductors, do not measure other people's corn by your own bushel, and leave off annoying us with your second-rate German quiddities. You have a grand opportunity to exalt your art and improve the taste of the hospitable people to whose shores you are bidden so heartily welcome. You have already imported lager bier, pretzels, wurst and saur kraut, which are good things, and, as such, gladly received. Do not deluge us with the offscourings of German kursaals, and the idle inventions of over-trained incapacity, forced from its native obscurity by the unwholesome fostering of those musical hothouses aptly called "conservatories."

* * *

We are promised another deluge of London Music Hall singers, termed Opera Bouffers. Heaven grant us "Patience" to endure unto the end, which "consummation most devoutly to be wished" must come at last. Nothing more pitiful than the gloomy imbecility of Anglo-American Opera Bouffe. Sans voice, sans taste, sans "chic," sans everything. Stolid Saxons apeing the brightness and incisive wit of the volatile but gaily sarcastic Frenchman! Bah! we have not even a word or phrase in our language to fitly express the quality of easiness with which a French artist skips over the rough places of the most perilous libretto and contrives to amuse without offending. Verily, we are always reminded of the exploit of the jackass who would be petted as a lap dog. Church choir singers gone wrong on one side of the herring pond, and music hall singers gone right on the other, trashy music and librettos, with the marrow taken out in the vain attempt to cleanse the Augean stable of French Opera Bouffe, have overspread our fair country as patent liquid fertilizers overspread our fields, and with the same results, save that the fruits of the latter are good and wholesome, while those of the former are rank, purient and offensive.

* * *

No nation can lay just claim to be considered truly musical that insists on great vocal stars at the opera. Good singers, of course, we must have, but a well balanced "*ensemble*" is the most essential point. The most thoroughly enjoyable operas were those established in the old time German Duchies, where a level excellence was the rule and a phenomenal star the exception. Under these influences was Mozart born and brought up. New Orleans before the war was the only real opera in America. We have passed some most delightful evenings in that charming old city listening to the best of music worthily interpreted by true artists who, although they had missed the great prizes of London, Paris and St. Petersburg, yet missed them more by bad luck than lack of merit.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: Detroit, Mich., 15, 16, 17.
ANTHONY, ELLIS AND HATHAWAY'S CO.: Augusta, Ga., 15; Atlanta, 16, 17; Macon, 19; Columbus, 20; Opelika, Ala., 21; Mobile, 23, 24; Galveston, Texas, 26, 27.
A. M. PALMER'S UNION SQUARE THEATRE CO.: Chicago, Aug. 29, eight weeks.
ADA GRAY: Watertown, N. Y. 15; Oswego, 16, 17; Syracuse, 19, 20.
ANNIE PIXLEY: Buffalo, N.Y., 12, week; Boston, 19, two weeks; Providence, R. I., Oct. 3, week.
BAIRD'S MINSTRELS: Chelsea, Mass., 15; Marblehead, 16; Beverly, 17; Gloucester, 19; Haverhill, 20; Lawrence, 21; Amesbury, 22; Great Falls, N. H., 23; Dover, 24.
BAKER AND FARRON: Hamilton, Can., 15, 16, 17; Toronto, 19, week; Peterboro, 26; Belleville, 27; Brockville, 28; Kingston, 29; Ottawa, 30, Oct. 1; Montreal, 3, week, thence through the New England circuit.
BARNEY MCAULEY: Standard Theatre, New York, 5, two weeks; Boston, Mass., 19, two weeks; Brockton, Oct. 3; Taunton, 4; Pawtucket, R. I., 5; Providence, 6, 7, 8; Meriden, Conn, 10; New Britain, 11; Holyoke, Mass., 12; Northampton, 13.
BARLOW, WILSON, PRIMROSE AND WEST'S MINSTRELS: Pittsburg, Pa., 15, 16, 17; Chicago, 19, week.
BROOKS, DICKSON AND CLAPHAM'S MINSTRELS: Syracuse, N. Y., 15; Oswego, 16; Auburn, 17; Canandaigua, 19; Rochester, 20; Ithaca, 22.
BARTLEY CAMPBELL'S MY GERALDINE CO.: Brooklyn, E. D., N. Y., 12, week.
BUFFALO BILL CO.: Freeport, Ill., 15; Janesville, Wis., 16; Madison, 17; Milwaukee, 18, 19, 20, 21; La Crosse, 22; St. Paul, Minn., 23, 24; Stillwater, 26; Minneapolis, 27.
BROOKS AND DICKSON'S WORLD COMB.: Springfield, Ill., 12; Booth's Theatre, New York city, 19, week.
CHILD OF THE STATE (HOEY AND HARDIE): New York city, 12, week; Allentown, Pa., 21; Wilmington, Del., 23; Trenton, N. J., 24; Richmond, Va., 28.
CHARLES FORBES' CO.: LaSalle, Ill., 16, 17; Princeton, 19; Monmouth, 20; Burlington, Ia., 21, 23, 24; Keokuk, 26, 27; Hannibal, Mo., 28, 29, 30.
C. L. DAVIS (ALVIN JOSLIN): Rochester, N. Y. 15, 16, 17; Hornellsville, 19; Albany, 20, 21; Buffalo, 23, 24; Chicago, 26, week.
CLARKE-GAYLER CONNIE SOOGAH CO.: Lebanon, Pa., 15; Harrisburg, 16; Allentown, 17; Baltimore, Md., 19, week; Easton, 26.
CLIMAX COMEDY CO.: Leon, Ia., 12, week; Bethany, Mo., 19, week; Trenton, 26, week.
COLLIER'S BANKER'S DAUGHTER CO.: Hamilton, Can., 15; London, 16; St. Catherine's 17; Bradford, Pa., 22; Oil City, 23; Indianapolis, 26, week.
COMLEY-BARTON COMIC OPERA CO.: New York City, 19, four weeks.
CORINNE MERRIEMAKERS: St. Johnsbury, Vt., 17, ; Montreal, Can., 19, week, Montpelier, Vt., 26, 27; Concord, N. H., 28, 29.
DENMAN THOMPSON: Cincinnati, O., 12, week; Indianapolis, Ind., 19, 20, 21; Richmond, 22; Kokomo, 23; South Bend, 24; Chicago, 26, two weeks; Aurora, Oct. 10; Ottawa, 11; Galesburg, 12; Hannibal, 13.
DEACON CRANKETT COMBINATION: Montreal, Can., 19, week.
DRAPER'S UNCLE TOM'S CABIN COMB.: Paris, Ky., 15.
EMMA ABBOTT: Omaha, Neb., 19, 20; New York City, Oct. 3, two weeks.
FIFTH AVENUE COMEDY COMPANY: Athol, Mass., 15; Springfield, 16; Meriden, Ct., 17; New Britain, 18.
FRANK CHANFRAU: Boston, 12 week.
FANNY LOUISA BUCKINGHAM: Boston, 12, week.
FREDERICK PAULDING: Reading, Pa., 19, 20; Altoona, 21; Wheeling, W. Va., 22; Youngstown, O., 23; Columbus, 24; Springfield, 26; Dayton, 27; Louisville, Ky., 29, 30.
FLORENCE HERBERT: Joliet, Ill., 12; week; Bloomington, 20, week; Peoria, 27, week, through the State Fair.
FRANK I. FRAYNE: Whitehall, N.Y., 15; Troy, 16, 17; Saratoga, 19.
FAY TEMPLETON OPERA CO.: Rome, Ga., 15; Birmingham, Ala., 16, 17; Chattanooga, Tenn., 19, 20; Nashville, 21, 22; Indianapolis, Ind., 23, 24; Milwaukee, Wis., 26, week.
FLORENCE GILLETTE CO.: Kingston, Can., 15, 16, 17.
GENEVIEVE WARD: New York City, 26, four weeks.
GEORGE H. ADAMS' HUMPTY DUMPTY CO.: Allentown, Pa., 15; Wilkesbarre, 16; Scranton, 17; Pittston, Pa., 19; Danville, 20; Williamsport, 21; Shamokin, 22; Ashland, 23; Shenandoah, 24; Reading, 26; Lebanon, 27; Lancaster, 28.
GULICK'S FURNISHED ROOMS: Omaha, Neb., 15, 16; Sioux City, Ia., 17; St. Paul, Minn., 19, 20; Minneapolis, 21, 22; Stillwater, 23; Eau Claire, Wis., 24; St. Louis, 25, week; Chicago, Oct. 3, two weeks; Detroit, Mich., 17, week.
GEO. WALTER'S DRAMATIC CO.: Atlantic, Ia., 12, week; Marysville, Mo., 19, week; Red Oak, Ia., 26, week.
GEO. W. HEATH'S CAMP FIRE CO.: Rochester, N. H., 16; Great Falls, 17; Portland, Me., 19, 20; Brunswick, 21; Lewiston, 22; Gardner, 23.
HILL'S ALL THE RAGE: Chicago, Ill., 12, two weeks; Aurora, 26; Ottawa, 27; Bloomington, 28; Galesburg, 29; Quincy, 30; Springfield, Oct. 1; St. Louis, Mo., 2, week.
HENRIETTA VADERS: Hannibal, Mo. 15; Keokuk, Ia., 16; Ottumwa, 17; Oskaloosa, 19; Des Moines, 21, 22; Council Bluffs, 23.
HYDE AND BEHMAN: Buffalo, N. Y., 15, 16, 17.
HUBERT O'GRADY'S IRISH NATIONAL CO.: Montreal, Can., 22, 23, 24; Ottawa, 25, 26; Brockville, 27; Hamilton, 29; Toronto, 30, 31.
HOOLEY'S COMEDY CO.: Port Huron, Mich., 15; Lansing, 16; Jackson, 17; Ann Arbor, 19; Adrian, 20; Sandusky, O., 21st; Wooster, 22d; Akron, 23; Warren, 24; Cleveland, 26, week; Pittsburg, Pa., Oct. 3.
HAGUE'S EUROPEAN MINSTRELS: Philadelphia, 12, one week.
HAVERLY'S NEW MASTODON MINSTRELS: Norfolk, Va., 15; Raleigh, N. C., 16; Wilmington, 17; Columbus, S. C., 19; Augusta, Ga., 20; Charleston, S. C., 21, 22; Savanna, Ga., 23, 24; Macon, 26; Atlanta, 27, 28; Columbus, 29.
HAVERLY'S WIDOW BEDOTT: Newark, N. J., 15; Trenton, 16; Morristown, 17.
HAVERLY'S EUROPEAN MASTODONS: Baltimore, 12th, week.
HERNE'S HEARTS OF OAK: Brooklyn, N. Y., 12, week; Williamsburg, 19, week.
JAY RIAL'S HUMPTY DUMPTY: New Haven, Conn., 19, week.
JOSEPH MURPHY: Brockton, Mass., 15; Salem, 16; Lynn, 17; Portsmouth, N. H., 19; Manchester, 20; Worcester, Mass, 21; Marlboro, 22; Springfield, 23; Greenfield, 24; Boston, 26, week; Amsterdam, N. Y., Oct. 3; Syracuse, 4, 5, 6; Rochester, 7, 8.
JOSEPH JEFFERSON: Union Sq. Theatre, New York City, 12, two weeks.
JOHNSTON AND MILLER: Birmingham, Ala., 15; Montgomery, 16, 17; Eufaula, 19; Albany, Ga., 20; Macon, 21, 22; Milledgeville, 23, 24.
JOHN MCCULLOUGH: Minneapolis, Minn., 15, 16, 17; Wilwaukee, Wis., 19, week.
JOHN A. STEVENS: Bangor, Me., 15; Portland, 16, 17; Salem, Mass., 19; Nashua, N. H., 20; Lawrence, Mass., 21; Lowell, 22; Haverhill, 23; Brockton, 24; Boston, 26, two weeks.
JARRETT'S FUN ON THE BRISTOL: Portsmouth, N. H., 15; Lynn, Mass., 16; Chelsea, 17; Boston, 19, two weeks.
JOHN T. RAYMOND: Boston, 5, two weeks.
JARRETT AND PALMER'S UNCLE TOM'S CABIN: Northampton, 15; Springfield, 16; Pittsfield, 17; Syracuse, 18.
JOLLITIES CO.: Montreal, Can., 12, week; Burlington, Vt., 19; Rutland, 20; Albany, N. Y., 21, 22.
KIRALFY'S MICHAEL STROGOFF: Academy of Music, New York City, 1, three weeks.
LAWRENCE BARRETT DRAMATIC COMB.: Pittsburg, Pa., 12, week.
LEAVITT'S SPECIALTY CO.: New York, 19, two weeks.
LINGARD'S STOLEN KISSES COMB.: St. Louis, Mo., 12, ten nights; Indianapolis, Ind., 19, 20, 21.
LEAVITT'S RENTZ MINSTRELS: Sing Sing, N. Y., 15; Rondout, 16; Sangerties, 17; Catskills, 19; Ballston, 20; Whitehall, 21; Milleville, 22; Port Henry, 23; Fort Edwards, 24; Glens Falls, 26; Saratoga, 27; Greenwich, 28; Cambridge, 29.
LESTER COMBINATION: Tuscola, Ind., 12, week; Logansport, 19, week; Akron, O., 26, week.
MADISON SQUARE THEATRE CO.: East Saginaw, Mich., 15; Bay City, 16; Port Huron, 17; Detroit, 19, 20, 21; Toronto, Can., 22, 23, 24; Montreal, 26, week.
MAGGIE MITCHELL: Cincinnati, O., 19, two weeks.
MAX FEHRMANNS COMB.: San Francisco, 13, eight weeks.
MITCHELL'S PLEASURE PARTY: Madison, Wis,, 15; Peoria, Ill., 16; Bloomington, 16; Decatur, 17; St. Louis, 19, week; Milwaukee, 25, week; Cincinnati, O., Oct. 3, week.
M. B. CURTIS' SAM'L OF POSEN COMB.: Cleveland, O., 12, week.
MY PARTNER (Aldrich and Parsloe) Boston, 19, two weeks.
MR. AND MRS. W. J. FLORENCE: Boston, Mass., 5, two weeks.
MR. AND MRS. GEO. S. KNIGHT: Grand Opera House, N. Y., 12, two weeks.
MINER-ROONEY COMB.: Philadelphia, Pa., 12, week; Newark, N. J., 19, week; New York, 26, week; Albany, N. Y., Oct. 3, week; Buffalo, 10, week; Pittsburg, Pa., 17, week; Wheeling, W. Va., 24, 25; Youngstown, O., 26; Akron, 27; Mansfield, 28; Dayton, 29; Louisville, Ky., 31; Cincinnati, O., Nov. 7, week; Chicago, Ill., 14, week; Milwaukee, Wis., 21, 22, 23; East Saginaw, Mich., 24; Bay City, 25; Port Huron, 26.
NAT C. GOODWIN: Scranton, Pa., 12; Wilkesbarre, 13; Reading, 14; Lancaster, 15; York, 16; Harrisburg, 17; Pittsburg, 19, week; Cleveland, 26, week; Wheeling, W. Va., Oct. 3, 4, 5, 6.
NICK ROBERTS' (40-CLOWN MINSTRELS): Brooklyn, Oct. 3, week; New York, 10; Boston, 24.
NICK ROBERTS HUMPTY DUMPTY: Elmira,; 15, 16, 17; Oswego, 19; Binghamton, 20; Troy, 21.
ONE HUNDRED WIVES: Auburn, N. Y., 19; Rochester, 20, 21.
OLD SHIPMATES COMB. (Frank Mordaunt): Detroit, 16, 17; Port Huron, 19; Flint, 20; East Saginaw, 21; Bay City, 22; Grand Rapids, 23, 24; Ann Arbor, 26; Jackson, 27; Battle Creek, 28; Springfield, Ill., 29; Decatur, 30; Bloomington, Oct. 1.
ONLY A FARMER'S DAUGHTER (LILLIAN CLEVES): Salamanca, N. Y., 15; Bradford, 16, 17; Buffalo, 19, 20, 21, 22; Dunkirk, 23; Ashtabula, O., 24; Tiffin, 26; Fremont, 27; Adrian, Mich., 28, 29, 30, Oct. 1.
OLIVER DOUD BYRON: Haverly's Fourteenth Street, New York, 12, week.
PALMER-GRAHAM-ROGERS CO.: Boston, 12, week.
PROF. HARTZ: Erie, Pa., 12, week; Toledo, O., 21, four nights.
RICE EVANGELINE CO.: Atchison, Kas., 19; Leavenworth, 20, 21; Lawrence, 22; Topeka, 23, 24; Emporia, 26; Wichita, 27, 28; Hutchinson, 29; Pueblo, Col., 30, Oct. 1; Leadville, 3, week; Denver, 10, week.
ROBSON AND CRANE: Chicago, 12, two weeks; South Bend, Ind., 26; Fort Wayne, 27; Springfield O., 28; Columbus, 29, 30, Oct. 1; Cleveland, Oct. 3, week.
ROSSI DRAMATIC CO.: Boston, Mass., October 3, two weeks; New York city, 17, two weeks.
ROSE EYTINGE IN FELICIA: Toledo, O., 15, 16, 17; Ypsilanti, Mich., 19; Jackson, 20, 21, 22, 23; Sandusky, O., 24.
SPILLER'S AFTER THE OPERA: Holyoke, Mass., 15; Meriden, Conn., 16; Bridgeport, 17; Philadelphia, Pa., 19, week; Albany, N. Y., 26; Troy, 27.
SAMUEL COLVILLE'S MICHAEL STROGOFF: Booth's Theatre, New York city, 12, week.
SOL SMITH RUSSELL'S EDGEWOOD FOLKS COMB.: London, Can., 5; Hamilton, 6; Toronto, 7, 8, 9, 10; Milwaukee, Wis., 12, week; Logansport, Ind., 19; Lafayette, 20; Terre Haute, 21; Indianapolis, 22, 23, 24; Cincinnati, 26, week; Dayton, O., Oct. 3; Springfield, 4; Columbus, 5; Zanesville, 6; Wheeling, 7; Cumberland, Md., 8; Brooklyn, N. Y., 10, week.
SALSBURY'S TROUBADORS: Milwaukee, 12, week; Chicago, Ill., 19, week; Grand Rapids, Mich., 26, week.
SMITH AND HAWLEY'S NEEDLES AND PINS COMB.: Ypsilanti, Mich., 15; Chatham, Can., 16; London, 17; Detroit, Mich., 19, 20; Battle Creek, 21; South Bend, Ind., 22.
THE TOURISTS: Montreal, Can., 12, week; Manchester, N. H., 19; Brockton, Mass., 20; New Bedford, 21; Newport, R. I., 22; Fall River, Mass., 23; Lawrence, 24.
THOMAS W. KEENE: Pittsburgh, Pa., 12; Cincinnati, O., 19, two weeks; Chicago, Ill., Oct. 3, two weeks.
TONY DENIER'S HUMPTY DUMPTY: Lexington, Ky., 19; Frankfort, 20; New Albany, Ind., 21; Bowling Green, Ky., 22; Nashville, Tenn., 23, 24.
TONY PASTOR'S CO: Chicago, 12, week.
THE VILLAS: Muncie, Ind., 14, 15, 16; Springfield, O., 17; Xenia, 19, 20; Lebanon, 21, 22, 23; Sidney, 28, 29, 30.
VERNER'S DRAMATIC CO.: St. Louis, Mo., 12, week.
VOKES FAMILY: Cincinnati, O., 5, two weeks.
WILBUR OPERA CO.: Haverly's Fifth Ave. Theatre, New York City, 5, two weeks.
WILLIAM STAFFORD: Ionia, Mich., 16; Greenville, 17; Portland, 19; Lansing, 20, 21; Mason, 22; Charlotte, 23; Adrian, 24; Fremont, O., 26; Fostoria, 27; Lima, 28; Bucyrus, 29, 30; Mount Vernon, Oct. 1; Newark, 3; Urbana, 4; Springfield, 5.

BOSTON.

Globe Theatre: Dreams, presented by Willie Edouin's Sparks company, has been somewhat changed since last seen in this city, but the alterations cannot be said to be for the better. The authors claim that this musical conceit was "written for the sole purpose of amusing the public," and this being their aim, they should, in the second act, which is merely a conglomeration, allow each member of the company to do whatever is best suited to his or her abilities, as there is talent in the company, for, besides Alice Atherton and Willie Edouin, there are such artists as Marion Elmore, John A. Mackay, and James T. Powers, who could do much towards enhancing the amusement, if permitted. In the first act, Willie Edouin and Alice Atherton renewed the favorable impression made her last season as Mr. and Mrs. Binks, and Lotta Belton made a hit by her singing of "My Pretty Jane." In the second act (the Dream), John A. Mackay did some artistic work as the photographer, and James T. Powers, when he was allowed to do anything, was fully appreciated. This week, Mr. and Mrs. W. J. Florence appear in the Mighty Dollar, and will be followed by Aldrich and Parsloe in My Partner 19th.

Park Theatre: John T. Raymond appeared in this city for the first time as Ferdinand Nervy Fresh in the farcial comedy, "Fresh, the American," and was greeted by large houses. The audiences was greatly amused by John T. Raymond, but were very little interested in the plot or the remainder of the characters; in fact, the impression created is about the same as if Mr, Raymond had appeared in front of the curtain, and entertained the audience with his amusing remarks. The fault is with the comedy, not with the actor, for Raymond is recognized as an artist, and has on more than one occasion, while a member of the Globe Theatre stock company, given us a sample of his dramatic ability. In the character of Fresh he has little opportunity to show his powers, but to a great extent appears as Raymond, and for this reason some credit is due to the author for giving him an opportunity of showing himself to advantage. The company supporting Mr. Raymond is excellent, and do the best that can be done with their characters. Fresh will be continued this week, after which B. McAuley commences an engagement.

Boston Museum: One Hundred Years Old was presented for the first time in eight years, with William Warren in his masterly assumption of Jacques Fauvel. The play should be placed upon the stage oftener, if only to give the public an opportunity of witnessing the wonderful and life-like acting of Mr. Warren. The company rendered excellent support. This week Old Heads and Young Hearts and the Danicheffs will be produced, and on Saturday evening Gilbert and Sullivan's musical eccentricity, illustrating the æsthetic craze, will be given, preceded by the comedietta Indian Summer.

Boston Theatre: The statement that F. S. Chanfrau appeared at this theatre as Kit should carry with it the understanding that crowded houses and hearty receptions are the rule. Most of the members of the company have appeared in the same characters which they now assume for a number of seasons, and give the same general satisfaction. At the Saturday matinee Mrs. F. S. Chanfrau appeared as Lady Isabel in East Lynne, giving a most satisfactory impersonation, which was fully appreciated by all present. The company rendered fair support, though calling for no special mention. Kit will be continued this week, after which Annie Pixley will appear in M'liss.

Gaiety Theatre: The Strategists terminated their engagement at this theatre, appearing during the last two weeks before delighted and well pleased audiences, and winning much praise. This week the Rogers-Palmer-Graham company in Gill's musical comedy, My Sweetheart, after which Fun on the Bristol will be presented.

Windsor Theatre: The success of this theatre is already assured, as the Legion of Honor with its strong company has brought the house into great prominence, and as it is the intention of the management to present equally excellent attractions during the season, the fact will be fully appreciated by the public. Neil Burgess will appear in Widow Bedott 19th, followed by John A. Stevens in Passion's Slave.

Howard Athenæum: The bill at this place of amusement opened with an excellent olio, introducing many favorites, followed by J. Z. Little in Against the World, which was presented in an excellent manner, winning unbounded applause. This week Fanny Louise Buckingham, supported by Annie Ward Tiffany and a strong dramatic company, will appear as Mazeppa. During the tournament scene a number of well known athletes will appear.

Oakland Garden: A very satisfactory performance of Uncle Tom's Cabin was given during the past week. One of the principal features was the plantation scene, which introduced Sam Lucas in his well known specialties. This Monday evening a benefit will be tendered to Manager Hicks, which will be the last night of the season.

Items: Charles H. Pattee, your regular correspondent, has returned to the city, and will resume his correspondence.—Mr. and Mrs. P. T. Barnum occupied a box at the Park Theatre Thursday evening.—It is stated that Manager Harris, of the Howard, will have the management of Oakland Garden next season.—John A. Stevens is doing a very large business on the New England circuit in Passion's Slave, which is received with much favor.—B. R. Ambrose, of the Boston Museum, a perfect and thorough gentleman, has a large circle of warm friends in this city, and it is only a question of time when he will occupy a position of prominence and trust.

CHICAGO.

Grand Opera House (J. A. Hamlin, manager): The week has been one of prosperity. Felicia has been well received. Although the play has less merit than some others, it is presented in such a charming manner that it catches the popular favor. F. De Bellville gives a strong impersonation of Cassagnac. Sara Jewett is not in the cast. Tuesday evening was the first anniversary night, and a souvenir programme was presented. The night was excessively warm, and it was not quite a full house, but since that time every seat has been taken and people turned away. The Union Square company will give a play each week during their stay, and not attempt to run two weeks, as they did with Daniel Rochat. Mother and Son will be given week of 12th.

McVicker's (J. H. McVicker, manager): The comedy-drama of Wanted a Carpenter, in which Gus Williams impersonates Conrad Keiser, has not been a remarkable success. There are some things good for a lunch that are not acceptable for a full meal, and the ardent admirers of Gus Williams seem to tire before he gets through with his specialties and the famous umbrella, which may be used as a cane, club, sword, and various other things, to defeat the plots of villains, or stay the murderer's hand. While there is an idea in the plot, it is a very thin one, and may some day be discovered. While the attendance has been good, the house has not been crowded. Next week J. M. Hill's company will present All the Rage.

Hooley's (R. M. Hooley, manager): Hooley's Comedy company is good, but the comedy of Birds of a Feather is anything but a success. The plot is not clearly defined, and the situations remind one of other plays. Captain Flatbroke B. Trinket, U. S. A., soldier, scientist, actor and author, and Washington Fudge, a wealthy man, both desire to marry Virginia Meadows, the daughter of the landlady of a fashionable boarding-house. Trinket has written a large number of plays, and finally induces Ezra Pickering, the lessee of Pickering Hall, to put one upon the stage, and the last act is a representation of the Hall with a side view. Trinket is made up like the Photographer in Dreams and burlesques the part; John Dillon plays Fudge in a commendable manner, leaving out his usual guys. He plays as though he had a spite at the part, and makes a clever bit of acting. Virginia Meadows and Roxy are well represented by Marie Bockell and and Elise Kruger; John P. Sutton assumes the role of Ezra Pickering in a pleasing manner; Stage manager Buttons is well represented by James A. Devlin, and Mrs. Farren is a dignified landlady. The first night brought a full house, after which came a falling off. It is understood that the author, Egbert Jamison, is rewriting and making improvements, and there may be a chance of success yet. J. K. Emmett in Fritz in Ireland will be the next attraction.

Olympic (Z. W. Sprague, manager): Buffalo Bill and his company in the Prairie Waif, has done a good business. There is enough of the sensational mixing in of Indians, rough shooting scenes and red lights to attract large audiences that always delight in such representations. There are some truthful pictures of Indian war dances given by the red men. It seems impossible for a white man to personate an Indian in his war dance. A trick donkey, or donkey with one trick is introduced. It is pretty hard to connect it with any part of the plot, but license is admissable in such cases. Week of 12th, Tony Pastor and his variety troupe.

Haverly's (J. H. Haverly, manager): Robson and Crane will appepr in Twelfth Night the 12th, as announced. The auditorium will be ready, although the building will not be wholly completed. The house will be very beautiful with its rich frescoing, Wilton carpets, mirrors and elegant and inviting chairs and sofas. A full description is as yet almost impossible, as the stagings and debris still hide the view. The sale of boxes and stalls has been very large.

Academy of Music (William Emmett, manager): Variety and Conrad, or the Hand of a Friend, will be the bill the opening week. Everything is in readiness, and the date the 12th.

Criterion (Charles Engle, manager): Last Monday this new house was thrown open to the public, and was crowded to overflowing. The auditorium presents a very pretty appearance, and the new curtain by Gunning is a charming novelty. The scenery has been carefully prepared, and the setting of the Peep O'Day Boys is excellent. The stock company make a creditable showing, and the variety of the week brought into the Fair scene is pleasing. Good attendance has continued from the opening. Next week Karl will be played, Charles A. Gardner and Bessie Clark appearing.

Items: The Lyceum will be opened with variety 12th.—The National Theatre will give its patrons Under the Gaslight.—The German Theatre (McVicker's, Sunday nights) will commence the season with Minnie von Barnhelm.—Haverly will not have Sunday evening performances at his new theatre. He was the first to inaugurate the custom in this city, and is now the first to abandon it.—The Salsbury Troubadours will be at Hooley's with their new play by Bronson Howard, called the Amateur Benefit, or the Faun of the Glen 18th.—The Prince of Whales has been successfully embalmed, and will receive in a pavilion on the Lake Front next week. Those who have been near him say that "the scent of their noses hang round them still.—Marie Wilkins and Eleanor Carey have arrived, and will appear in Mother and Son.—Josh Whitcomb will be at McVicker's 26th.—Hyde and Behman's Comedy company is announced for 19th at the Olympic. Muldoon's Picnic will be given as usual after the olio.—Fannie Wright, the well-known actress, passed through here en route for Milwaukee, to join the Madison Square company. She will appear in Hazel Kirke.—During the forthcoming engagement at Haverly's, Thomas W. Keene will play Richelieu, Richard III, Shylock, Hamlet, Fool's Revenge, Julius Cæsar, Macbeth and Othello. He will also play Iago.—Charles Rogers is organizing a company to go to Sedalia, Mo., for two weeks.—Jack Martin, the comedian, who was with Katie Putnam, is in town.—N. S. Wood, the boy actor, is in the city. He will appear at the Academy of Music before long.—Irene Walker and Lucelle Allen have gone to Cincinnati to play in Monte Cristo with Dominick Murray.—The N. W. Amusement Agency will send Mattie Vickers and special company to Lafayette, Ind., to play during a convention which will be held at that time. Amusements here show a boom, as next week there are ten theatres, an exposition, fair, and the whale.

PHILADELPHIA.

The opening of the Chestnut Street Theatre on Saturday night was an exceedingly brilliant and auspicious one. The new stock company appeared in The School for Scandal, and showed themselves to be, in most respects, capable and painstaking performers. Messrs. Griffith and Rockwell and Lillie Glover particularly distinguished themselves. The theatre itself, in its new decorations and equipments, attracted great attention and received many well-deserved compliments. The School for Scandal will be played throughout the entire week.

The Walnut Street Theatre changes from Palmer and Graham to J. S. Clarke in The Heir-at-Law and Rivals. Mr. Clarke is admirably supported by a good company, including John Gilbert and Stella Boniface, from Wallack's. It is a treat for Philadelphians to hear Mr. Gilbert, so seldom does he come here, and the large audiences every night attest their appreciation of his performances. Mr. Clarke is an old-time favorite, and is always sure of a most enthusiastic welcome.

Sam Hague's Minstrels, from St. James' Hall, Liverpool, hold the boards at the Arch Street Theatre. They are, in many ways, as "immense" in their songs and jokes as they are in size. Their programme is new to most minstrel-goers, and appears to meet with a favorable reception.

Rice's Surprise Party remains another week at the Chestnut Street Opera House, appearing in Cinderella at School. They find no trouble in drawing fair houses.

Mother and Son is presented every night and at the matinees at the Eighth Street Theatre. It is creditably played, and won many encomiums of praise from the dramatic profession, which attended a special matinee on Monday. Jean Burnside opens Oct. 1 in her new play of Kismet.

The Honeymoon and A Long Strike are the dramas given afternoon and evening at Wood's Museum.

Both Thatcher's and Carncross' Minstrels continue the programme of last week, and secure good houses every time. The special Friday matinee at Thatcher's promises to be a great success.

Harry Miner's Comedy Show is at the Grand Central, and Watson and Ellis' Specialty company at the National. Both troupes display considerable talent, and are rewarded with large audiences.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): M. B. Curtis terminated a moderately successful engagement 10th, the intensely warm weather militating against a better attendance. The play has been improved in a number of respects since presentation here last season, and a constant enaction of the role has smoothed off many of the inconsistencies of Curtis' original performance. Davenport is a decided improvement on his predecessor in the role of Jack Cheviot, but Amelia Watts, who joined the troupe at Chicago, is scarcely up to the average as Rebecca. The play was handsomely mounted, the jewelry store scene in the opening act being noticeably good. The current week will be devoted to Den Thompson. The bulk of last year's company has been retained, and as both star and play are favorites with local amusement goers, Manager Miles anticipates profitable houses. Maggie Mitchell two weeks from 19th. The star's new play, Little Savage, written by Fuller, of the Louisville *Courier Journal*, will be presented during the concluding week of the engagement.

Robinson's Opera House (R. E. J. Miles, manager): The season of 1881-82 opened auspiciously at this beautiful theatre 5th, the Vokes Family being the attraction. They give their usual performance, which, in the main, amounts to but little.

Heuck's Opera House (James Collins, manager): Muldoon's Picnic, with Hugh Fay and Billy Barry, has packed the house nightly. An attractive olio, presenting the Electric Three, Callan, Halley and Callan, the St. Felix Sisters, Clark and Edwards, Fields and Hanson, and the Garnellas, has been given in addition. During the current week the World Dramatic and Specialty combination, consisting principally of the Ronaldo Bros., Cora Cardigan, Mme. Ravene, the Carroll Family and Annie Boyd, (serio comic), will appear in variety. The dramatic portion of the entertainment will be intrusted to those competent artists, William Gleason, Mina Crolius, Annie Barclay and Ad. Weaver. Hermann is announced for week of 19th.

Coliseum Opera House (James Douglas, manager): Charles E. Verner, supported by his own combination, has presented Eviction during the past week to fair audiences. Dominic Murray will appear for the first time in Cincinnati, in his drama Innocent, or the Gambler's Crime, opening 12th. Manager Douglas is at present absent in Chicago, arranging for a company to support the star.

Vine Street Opera House (Thos. E. Snelbaker, manager): The Gold Mine has experienced some of the disadvantages of the hot weather. Among the new faces announced for the present week are Murray and Murphy, Little All Right, the Vivian Sisters, Mr. and Mrs. George Homer (Georgie Lingard), Nelson and Alma Curry and the Lynn Sisters, Gertie and Lotta.

Items: A. B. Hughes, scenic artist of Heuck's, is at present absent in the East, looking after the scenery of the Hearts of Oak combination.—Col. Savage, of the Buckingham, Louisville, is in the city for attractive variety talent.—J. W. Berkeley will manage the Apollo Theatre in Evansville during the season.—Harry Phillips in advance of Thos. W. Keene, arrived in the city 10th.—The Selden-Irwin combination, embracing Harry Danforth and wife, Selden Irwin and Thad. Varney inaugurate the season at Paducah, Ky., 12th.—The World will be presented at Robinson's Opera House during week of October 3.—Manager James Collins of Heuck's returned from New York 10th.—The Curti Roman Students, under management of J. G. Magle, are concertizing at the Highland House with fair success.—Billy Baker, stage manager of Borden's Theatre, Louisville, was in the city during the week.—Mitchell's Pleasure Party will appear at Heuck's week of October 3.

SAN FRANCISCO.

Bush Street Theatre (Charles E. Locke, proprietor): Charlotte Thompson concluded her engagement 31st, appearing for her benefit as Angie Gordon, the soubrette part in The Planter's Wife, which was well rendered to an appreciative audience. The new reconstructed Emelie Melville Opera Company commenced their season here in Patience, and so far the attendance has been extremely large and fashionable. The fair Emelie appears to excellent advantage as the village dairy maid, Patience, and is in excellent voice. Her much needed vacation and rest appears to have done her much good. Of the opera little can be said in its favor, aside from its novelty. In general construction, especially the libretto and score, it will not compare with the author's previous efforts—Pinafore and the Pirates—and can never be the success they have been. The music is charmingly rendered by this company, and the various members appear to be suited to their respective characters. Max Freeman as Bunthorne, and Tom Casselli as Grosvener, are both good. Charles W. Dungan, our new salesman baritone, acquits himself very creditably in his new professional capacity, and will succeed better than in selling furnishing goods. The tenor, Wallace Macreary, is a good acquisition, and has a rich, full voice. The chorus is good, and the ladies were appropriately costumed as the lovesick æsthetic maidens. On the whole, the performance may be said to be excellent, and the troupe a credit to California. The season opens auspiciously here, and no doubt the troupe will continue to do well on its tour eastward, which commences 18th. Patience will be continued most of the week, and Boccacio, Pirates of Penzance, Chimes of Normandy and Prince Methusalem constitute the other operas to follow.

Baldwin Theatre (Thomas Maguire, manager): Miss Chester was continued all of last week to good business, and the Danicheffs was produced last night to an excellent house for the benefit of Osmond Tearle. It was splendidly mounted and acted by the following cast:

Osip	Osmond Tearle
Vladimir	Gerald Eyre
Zakaroff	J. W. Jennings
Prince Walanoff	A. D. Bradley
Anna	Jeffreys-Lewis
Countess Danicheff	Jean Clara Walters
Marianna	Elizabeth Saunders
Anfissa	Eva West

It will be continued all the week till Saturday, when Jeffreys Lewis takes a benefit, and will produce a new play entitled Princess George. On the 16th a season of Italian opera will commence four nights per week, alternating with Rose Osborne in a new French drama. Maguire has contracted with the recent Bianchi Montaldo company for a two weeks' season of Italian opera, during which time he will send the present company in the country (Sacramento during the fair), and play La Belle Russe, Diplomacy, Miss Chester and The Danicheffs.

Winter Garden (M. A. Kennedy, manager): La Fille du Tambour Major is drawing well, and will be continued for some weeks yet.

Tivoli Gardens (Kreling Brothers, proprietors): This is the last week of the successful Satanella, as Crown Diamonds will be produced next week.

Bella Union Theatre (Harry Montague, manager): There is nothing new here, although the management announce a brand new company.

Adelphi Theatre (Ned Buckley, proprietor): The usual variety performance, and George France and Ethel Earle as the stars, continue the attractions. France's drama, a Block Game, is the play this week. Business continues fair.

Items: Charles H. Goodwin, the treasurer of the Baldwin Theatre, and one of the smoothest talkers in the business, takes a benefit at the California Theatre next Sunday night. Bartley Campbell's Galley Slave will be the bill.—Wilder Pease succeeds Seymour E. Locke as treasurer of the Bush Street Theatre. He is not very popular.—Madame Fabbri-Muller has closed negotiations with the management of the California Theatre for a season of grand English opera there, commencing 14th. She has a splendid company coming, headed by Annie Goodrich. Next week there will be nothing but opera here, Baldwin's Bush Street, California, Winter and Tivoli Gardens being devoted to it.—From accounts W. E. Sheridan has made an artistic and financial success in Portland, Oregon.—The recent success, La Belle Russe, is destined to be "the" play next season, and Manager Maguire is besieged with applications from managers to play it. It is undoubtedly the strongest play ever produced here. Manager Maguire will leave for the East to produce La Belle Russe and other plays.—Harry D. Thompson, a well known actor here and a resident for the past twenty years, died last week in squalid quarters. He made a great hit as Michael Feeney in Arrah na Pogue some dozen years ago, but of late has been playing at the variety theatres. He was a half-brother of Lydia Thompson, the burlesque actress, and aged sixty years.—A party of variety people, composed principally of the clever Arnold Brothers (late of Hooley's Big Four Minstrels), styling themselves Grandma's Birthday Comedy Company, started out yesterday for a tour of the interior towns, opening in Petaluma during fair week. Amos Arnold is Manager; T. J. Pettit, treasurer, and Paul C. Blum, business agent.—Last week's MIRROR had an unusually large sale on account of the very full account of the Callahan Sullivan difficulty in regard to Baldwin's Theatre.—Harry Gates, the great tenor of the Winter Garden, was as mad as a hornet at the insinuation that he was the author of various letters that are sent from here by a sorehead printer to a certain New York paper devoted to the villification of the profession. He was very much exercised over the article, and said he "could whip the man who wrote it." It is amusing to watch some people when their corns are trod upon.—E. T. Stetson and company have been playing to excellent business in the country. They play Oakland all this week, and leave for British Columbia and Oregon on 20th, and on their return play eastward, reaching St. Louis about Jan. 1, 1882.—There appears to be some hitch in Manager Maguire's opera business, but it will probably be straightened out all right in a day or two.

BALTIMORE.

Ford's Opera House (Jno. T. Ford, manager): Rooms for Rent did not draw as well as it would have done had the thermometer not gotten up in the nineties. The play itself was quite enjoyable, and those who did inspect the Rooms for Rent seemed well pleased with them. There is scarcely any plot in the piece. The boarders are thoroughly cosmopolitan in their character, as one might expect to find in a first-class boarding-house. Genevieve Reynolds as Mlle. Rosaville, played the part with considerable dash and spirit, and soon became a favorite with the audience. L. N. Beers and Ed. Holst were clever as Harry Hucclebman and Frederick Dahl, and Lizzie Fletcher made a very acceptable Mrs. Cutter. The stage setting was very good. Next week, Haverly's Mastodons.

Holliday Street Theatre (Jno. W. Albaugh, manager): Mr. and Mrs. George S. Knight produced this week for the first time in Baltimore Bronson Howard's new play, Baron Rudolph. The piece is a decidedly strong one, and will doubtless attain a favorable hold on public opinion. The story deals with a woman's love, struggling with the duty to her husband while surrounded by poverty and the inducement held out by a wealthy tempter to fly from the haunts of penury to those of luxury and ease. Yielding, the wife of Rudolph Wiegand becomes the wife of Whitworth Lawrence, the man who was the instrument by which her first husband's fortune was squandered. An interval of sixteen years elapses. Baron Rudolph becomes an outcast and a tramp. As time wears on, Whitworth Lawrence is arrested on the charge of forgery, and commits suicide on his way to prison. Simultaneously with this incident, Rudolph becomes heir to his uncle's fortune, and a reconciliation between husband and wife is effected. George Knight as Rudolph Wiegand appeared to advantage in a role differing materially from his usual line, and one which presented a new phase of the artist's ability. Mrs. Knight as the sprightly widow, Nellie Dashwood, was very good, and conjointly with the comedy part of Judge Merrybone, E. A. Locke, imparted a delightful humorous tone to the performance. The other characters in the cast were well filled. Next week, the Harrisons in Photos.

Monumental Theatre (Ad. Kernan, manager): The Big Four combination had a fairly successful week, and the programme they offered was enjoyable. The attraction was the performance of Smith, Waldron, Cronin and Martin, the Big Four, in their songs and dances. Next week, Maggie Weston's Dan Maloney's Raffle combination.

Front Street Theatre (Dan. A. Kelly, manager): The programme was opened by a variety performance, followed by the drama, Dead to the World, with Sid. C. France as the star.

ST. LOUIS.

People's Theatre (W. C. Mitchell, manager): This elegant new establishment, located on the corner of Sixth and Walnut streets, will be thrown open to the public to-night, the Lingards appearing in La Temtation or Led Astray. The opening address is to be delivered by Hon. F. C. Fair, secretary to Gov. Crittenden. About three months ago ground was broken for the new theatre, and at that time not a stick, stone or brick was upon the ground. Indeed, immense excavations had to be made to carry out the architectural designs which were by G. B. McElfatrick, who also designed Pope's and other theatres of note. It is a four-story brick edifice, with granite trimmings, with a handsome entrance and lobby, and with rows of stores on the Sixth and Walnut street sides. The interior consists of a parquette, parquette circle, dress circle and gallery, and will accommodate 2,500 persons in the seats. It is richly decorated in the modern Eastlake style, with a fine drop and proscenium borders by Ernest Albert. Its cost is estimated at about $125,000. The Lingards will present during their engagement Led Astray, Stolen Kisses, Frou-Frou, Camille, and other well known plays.

Olympic Theatre (Charles A. Spalding, manager): Snelbaker's Majestics, a very poor variety combination, occupied the boards last week. The attendance was very light. The show is not to be compared with former entertainments brought here by Snelbaker. Herrman, the magician, opens 12th.

Grand Opera House (John W. Norton, manager): Joe Emmet continued his second week in Fritz to almost as big business as during the first. Indeed, it was difficult to obtain seats after a performance commenced. Milton Nobles opens in The Phoenix 11th for four nights. His new comedy of Interviews will be presented 15th.

Pope's Theatre (Charles Pope, manager): The weather of the past week has been intensely hot, the thermometer approaching 100 degrees almost every day, and there was little falling in the temperature in the evenings, and yet the audience which attended Fred Warde's opening performances were very complimentary in size and enthusiasm. So good and experienced an actor could do nothing badly, but the summary of his week's efforts can be made up as follows: His Iago, Romeo and Claude were as fine renditions of the roles as has been given in St. Louis for many years; his Richard and Macbeth fine portraitures of the robust school in which he has been trained, and his Hamlet was a fair portrayal, too substantial and colloquial, perhaps, to suit accepted ideas. His Petruchio was a clever comedy portrayal, and his Shylock a good though not perfectly consistent rendition. It was a week, indeed, of artistic success for the star. His costumes were very beautiful, and set off his fine physique to perfection. His support was splendid. Henry Areling is one of the best of leading men, J. B. Curran fine in old man parts, O. W. Blake a splendid legitimate comedian, L. Outram a clever utility man, and Hallet Murray one of the most promising of our younger actors. Florence Elmore reaped golden opinions by her graceful and lovely yet very powerful interpretations of Ophelia, Desdemona, Pauline, Portia, Lady Anne and Juliet. Marion P. Clifton, one of the best leading heavy ladies on the stage, was excellent in all she undertook, and the balance of the company filled all requirements capably. Verner's Eviction party 12th.

Items: The *Globe Democrat* made an attack upon Joe Emmet on the 8th for not looking after his poor relatives and family during his years of prosperity. Joe replied the following day, rather grinding up the allegations and the allegators.—A. R. Webb, business manager for Robson and Crane, left to join their company at Detroit last week. Before leaving his fellow employees at the jewelry house of Mermod, Jaccard & Co., presented him with a handsome ebony gold headed cane. Mr. Webb is a great favorite with all who know him, and his old newspapers associates will hold him in pleasant remembrance.—On Friday evening there was a press inspection of the new People's Theatre. While this was going on, J. A. Robertson, the financial backer of the building, was called upon by a number of the artisans and others employed in the building, and was presented with a solid silver service valued at $700, consisting of 150 pieces.

BROOKLYN.

Haverly's Brooklyn Theatre. (J. H. Haverly, manager): For the present week the patrons of this theatre are treated to a feast of fun, Haverly's Strategists being the attraction. The play is well set, and gave general satisfaction.

Park Theatre. (Col. H. E. Sinn, manager): Hearts of Oak is put on in excellent style, with new scenery and stage appointments, the property of the company. The house on Monday evening was well filled, the weather being a little more favorable.

Hyde and Behman's Theatre (Hyde and Behman, managers): Leavitt's Vaudeville Specialty company is doing an excellent business. His company consists of a score or more of specialty artists, well selected, and under good management.

Novelty Theatre (Theall and Williams, managers): Bartley Campbell's drama, My Geraldine, is at the Novelty this week. It was well received on Monday evening by a silent and appreciative audience. The piece ran smoothly throughout. A more favorable opening could not be wished for.

Academy of Music (David Taylor, manager): The Jay Rial revised Uncle Tom's Cabin company opened on Monday evening to good business. The performance is about the same as that of last season, and is sufficiently well known to need no detailed description.

ALABAMA.

MONTGOMERY.

The work on MacDonald Opera House hastens towards completion. The Montgomery Theatre has been thoroughly renovated, its seating capacity enlarged, and its appearance much beautified. Johnston and Miller's Operatic combination is billed to appear at the theatre 16th and 17th. Everybody anticipates a fine season here.

CALIFORNIA.

SACRAMENTO.

Metropolitan Theatre (D. J. Simmons, local manager): 1st, 2d and 3d and matinee, Charlotte Thompson, supported by M. V. Lingham and an excellent Eastern Dramatic company, opened here in the Planter's Wife to a good house. Jane Eyre 2d, in which character Miss Thompson made a genuine hit, and it is a performance that will long be remembered by Sacramentans; she was repeatedly recalled. She was ably supported by M. V. Lingham as Rochester.

Booked: Jeffreys Lewis, Ethel Arden, Gerald Eyre and Osmond Tearle 16th; W. E. Sheridan in Louis the XIth 26th.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): The Emma Abbott Opera company opened this new house 5th in the opera of Maritana, and the mad scene from Lucia to a most fashionable, critical, and large audience. The auditorium, which seats fifteen hundred, was crowded to overflowing. Hon. J. E. Barnum came upon the stage, and asked if Governor Tabor was in the audience. The Governor came forward, and Mr. Barnum made a neat speech of ten minutes, thanking him on the part of the city for his great public spirit. Mr. Barnum then presented him with an autograph album containing the names of the contractors of the house; also a fob for his watch chain, of solid gold, on which was engraved a design of the Opera House, The Tabor Block, and his log-cabin in California Gulch. The Governor replied that he had thought Denver needed an opera house; he had tried to give her one, and he would leave it for the audience to judge if he had succeeded. I will not attempt a description of the house; suffice it, that it is thoroughly first-class in every particular. We are promised a fine line of attraction this season. The next one being the Emilie Melville Opera troupe, after the two weeks of Abbott. Mr. Bush, the manager, will consolidate the Colorado Circuit, which will be an advantageous move.

Palace Theatre (Edward Chase, proprietor): This week's recruits are Esther and Charles Antonio, Eugene and Monte Holman, Rose Maretta, and Signor Matrel.

Items: The stage and chairs are being removed from the old Sixteenth Street Theatre this week, and I understand Winter Garden will be made out of it.—Joseffy, the pianist, will be here during the season.—A satin souvenir programme was given to the ladies at the Opera House opening.

CONNECTICUT.

BRIDGEPORT.

Hawe's Opera House: Joe Murphy was greeted with a good house 6th in Shaun Rhue, although the heat was great. Jarrett and Palmer's Uncle Tommers to only fair business. Much as the public wished to see this "new" play, not being salamanders, they were conspicuous by their absence. It was presented in a very superior manner, the dog scene being well worked up. Year by year Uncle Tom seems to be degenerating into an animal show. Owing to "circumstances over which they have no control," Our College Boys cancelled their date of the 10th. Gift show, by a person styling himself Heller, 12th, to a fair house; performance mediocre. Gifts of small value were given out. Booked: Gunter's After the Opera, 17th; John T. Raymond, in Fresh, 19th; Steele Mackaye Hazel Kirke company, 21st. The season has fairly opened, and Manager Hawes has secured the best attractions on the road. Everything points to a successful season for the house. Improvements have been made in front and behind the curtain, which will add to the comfort of the public and the profession.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Spiller's company gave After the Opera 5th to a large audience. They have left a better impression than any new company and new play in a long time. Leavitt's Giganteans were here 9th and drew fair business. I confess to some disappointment. Portions of the old time show were modern, and much of the modern show was very old-time. With the people they have they have they should give an almost unequalled performance, but a number of material changes in the bill need to be made. Fossilized gags and stump speeches should left to the cross-road parties. A few weeks on the road and some plain talk from the papers will be of benefit to this troupe.

American Theatre (W. S. Ross, manager): Painters and upholsterers are at work in this house. It will open 19th with a good stock company and a first-class list of specialists. Mr. Ross is also fitting up his New Haven house to open same date.

MERIDEN.

Wilcox Opera House (T. H. Delevan manager): Joseph Murphy played Shaun Rhue to a fair house on the 8th.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Spiller's After the Opera company 6th and 7th, and though the heat was intense and the audience small the play was very enjoyable. The company was the best I ever saw in a farce. The Jarrett, Palmer and Slaven troupe played Uncle Tom 9th and 10th to good business. This company is up to the average. Booked: Grand concert, local professionals, 12th; John T. Raymond, in Fresh, 21st and 22d; Frank Mayo, Tourists, Deacon Crankett, Galley Slave, Legion of Honor, Mahn's Comic Opera company and Boston Ideals come in the order given.

New Haven Opera House (John N. Near, manager): Callender's Georgia Minstrels gave a pleasing performance 6th and 7th to perspiring audiences. They work hard and are worthy of praise. Joseph Murphy 9th and 10th to packed houses, even the aisles being full. Kerry Gow and Shaun Rhue drew equally well. The star and Julia Stewart, leading lady, were frequently called before the curtain, and every part was well played. Booked: Frank I. Frayne, 23d and 24th; Spiller's Rooms to Rent, 30th and Oct. 1; the Florences, Oliver Doud Byron, Cary Concert company, Howarth's Hibernicon, Fun on the Bristol, Hearts of Oak, and the O'Grady's, in Eviction, are the succeeding attractions.

Grand Opera House (Clark Peck, proprietor): Addie Rodgers and company are booked on short notice in That Boy of Dan's for 12th and 13th; Steele Mackaye, in Hazel Kirke, 23d and 24th.

WATERBURY.

Opera House (Jean Jacques, manager): Callender's Georgia Minstrels 9th to a good house. They gave a fine performance. Boooked: Aloysius Dramatic Club (local), in Ten Nights in a Barroom, 15th; Madison Square company, in Hazel Kirke, 28th; Tourists, 29th; Roberts' Humpty Dumpty company, 30th.

Item: A. F. Slate, of this city, has joined the Standard Theatre company as advance agent.

WILLIMANTIC.

Loomer Opera House (S. P. Loomer, proprietor): Robinson's Humpty Dumpty to fair business. Booked: Oliver Doud Byron Oct. 10.

Batcheller and Doris' circus 10th, to big business.

DELAWARE.

WILMINGTON.

Grand Opera House (J. K. Baylis, manager): Geo. H. Adams' Humpty Dumpty to capital business 12th. Nothing new booked.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager). B., W., P. and W's Minstrels opened the season at this house 8th, giving four performances to packed houses. Jennie Lee in Jo, 12th, week. Harrison's Photos 19th, week.

Ford's Opera House (John T. Ford, manager): Rooms for Rent, 12th, week. Haverly's Minstrels, 19th, week.

Theatre Comique (Jake Budd, manager): Sid. C. France in Dead to the World, 12th, week, with usual varieties.

GEORGIA.

ATHENS.

Deupree Opera House (W. H. Jones, manager): The effort of the Georgia legislature to impose a tax upon circuses of $50 per day failed most signally When our new hotel shall open we will have abundant facilities for entertaining the profession. The prospect for a successful amusement season is very flattering.

ATLANTA.

De Give's Opera House (L. De Give, manager): After a long interval the dramatic season was opened by the Fay Templeton Opere company in the Mascotte 9th and 10th to good sized audiences. Olivette 12th and 13th. Billed: Anthony, Ellis and Hathaway's Majestics 16th and 17th.

MACON.

Ralston Hall (Turpin and Ogden, managers): This house has undergone many changes. The old-fashioned chairs have been replaced by opera chairs, the gallery stairs have been turned from the old way into a room adjoining the box-office, doing away with the noise of people passing up and down and giving more room on the stage. A green room has been added for the stars, which, together with the others, is supplied with water. The scenery grooves are so adjusted that companies can use their own scenery. In this department several new scenes have been added. Ample heating facilities have been added and everything is ready for ths opening. Booked: Ellis and Hathaway's Humpty Dumpty 19th; The Two Medallions 21st; Haverly's New Mastodons 23d.

SAVANNAH.

Theatre (H. C. Houston, manager): Our theatre is now in good condition, having been thoroughly repaired during the summer, and Anthony, Ellis and Hathaway's Humpty Dumpty company will appear 12th and 13th. Already about fifty companies are booked, and we predict a lively theatrical season.

ILLINOIS.

BLOOMINGTON.

Opera House (Tillotson and Fell, manager): Henrietta Vaders was the attraction for four nights during the week to large houses. The lady gave evident satisfaction in Fazio, Shadows, The Wife, and Leah.

Durley Hall (Tillotson and Fell, manager): Litta gave two concerts to small houses 5th and 6th. Charles Forbes' company in Black Diamonds to good houses 7th to 10th.

Items: The Barnum show had their tents packed 8th.—Florence Herbert is billed for Durley Hall for the week of 26th; Our Goblins 16th.

FREEPORT.

The amusement season begun here by a week's engagement of Lutyen and Clark's Dramatic Alliance with Grace Cartland and John Murray as principal attractions. The company is quite large and their productions have been exceedingly creditable, though a week is too long for any company to stay here. Many first-class companies are booked.

JACKSONVILLE.

Stearn's Opera House (Hugh B. Smith, manager): The house has been renovated and greatly improved during the summer. Wm. Horace Lingard 8th in Stolen Kisses. Fair play and good house. Booked: Henrietta Vaders in Shadows 13th; Remenyi Concert company 22d; Edouin's Sparks 23d.

JOLIET.

Opera House (E. S. Barney, manager): Florence Herbert, supported by a first-class company, 12th, for one week, opening in Camille. Prof. Hartz, magician, 26th, week.

Item: Barnum's circus showed to crowded tent the 7th.

PEORIA.

Tony Postor played to large house 3d. Barnum's circus billed for 12th.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Salsbury's Troubadours in Patchwork, 5th, to good house. The performance was creditable. William H. Lingard and company in Stolen Kisses, 6th, to only a fair and disappointed audience. The play abounds in some comical situations and gives opportunity for lively business, but the performers were only fair. Bookings: Henrietta Vaders in Shadows, 14th; J. M. Hill's All the Rage, 16th.

Circus: Barnum's show, 15th.

Item: James Wallack was in the city Thursday, shaking hands with numerous friends.

ROCKFORD.

Brown's Hall (Dr. J. P. Norman, manager): The Grace Cartland company closed a week's engagement here having played to fair business and giving a moderately good performance. The Wallace Sisters played Minnie's Luck to a large house 6th, but gave a wretched performance, much to the disappointment of the many who remember them in their better days.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Lingard company in Stolen Kisses 9th to fair business. The World opens 12th for five nights and two matinees. Remenyi Concert company 22d, and Frank Mordaunt plays Old Shipmates 29th.

Adelphi Theatre (W. H. Laird, proprietor): Item: The Barnum-London show was to have appeared here 9th, but owing to an accident to their trains between here and Bloomington they were delayed until the afternoon of this date, when the first train arrived in town. It is reported that fourteen of the company's horses and one elephant were killed.

INDIANA.

COLUMBUS.

Opera House (John Daup, manager): This house has been refitted and thoroughly renovated during the Summer, and opens under the most flattering auspices, a number of the first class attractions being booked.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): The Acme Opera company 5th and 6th gave two delightful entertainments (Monday night in Olivette and Tuesday night in The Mascotte. The performances were first-class. Booked: W. H. Lingard, 24th; Mitchell's Pleasure Party, 26th; Hermann, the magician, 30th and Oct 1.

INDIANAPOLIS.

Dickson's Grand Opera House (J. B. and G. H. Dickson, managers): The World played to large business during the past week, and its reception was extremely gratifying. The drawing features of the play undoubtedly lie in scenic effect, of which too much cannot be said in praise: Booked: The Mascotte and Olivette, by the Acme Opera company, 12th, 13th and 14th.

Park Theatre (J. B. and G. A. Dickson, managers): Closed. Booked: Barry and Fay's combination, in Muldoon's Picnic, 15th, 16th and 17th.

English Opera House (Will E. English, manager). The season proper will open at this house 15th with Marie Prescott in The Countess. Iugomar will be given 16th and 17th.

Zoo Theatre (N. B. Shimer, manager): The variety business of the past week has steadily increased, and specialty artists participating gave an acceptable variety performance.

Items: Dillard Ricketts, proprietor Park Theatre, this city, died of paralysis on the morning of 8th.—George H. June, the enterprising agent of the Marie Prescott combination, is in the city.—J. D. Shannon, treasurer of the Academy of Music, Cleveland, paid the Hoosier capital a flying visit last week.—Will H. Turner, formerly manager of the Zoo Theatre, this city, assumes the management of The World combination, now playing in this city.—The Halls, a local trio of especial note, will enter the variety profession, opening at the Zoo, this city, Oct. 3. Pink, Frank and Jud possess good musical talent, and are far above the usual variety talent.

KOKOMO.

Opera House (H. E. Henderson, manager): J. M. Hill's company appeared 7th in All the Rage to crowded house. Company first-class. Laura E. Dainty, well known as a reader, appeared in a leading role and made many friends. The Kate Glassford Dramatic company will hold the boards 15th, 16th and 17th in East Lynn, Led Astray and Camille. Denman Thompson and company will appear 23d.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): The Acme Opera company 9th, to a large audience. Booked: Mattie Vickers in Rescued, 15th; Gus Williams in Wanted, a Carpenter, 16th.

LA PORTE.

Opera House (S. Lay, proprietor): Booked: The Mme. Fry Concert company 13th.

Item: Edward Vail, Jr., of this city, has informed your correspondent that he is negotiating with the following companies: Needles and Pins, One Hundred Wives, Rooms for Rent, Collier's Banker's Daughter, Thos. Keene, Hazel Kirke, Litta Concert company, Haverly's Minstrels, Mitchell's Pleasure Party (for second time), and the Jollities.

LOGANSPORT.

Dolan's Opera House: Mrs. Hattie E. Prunk, assisted by Ada C. Taylor, gave some very fair readings to a small audience 5th. All the Rage played to a large house 6th. The piece is verbiage, although the company is fair.

Item: Manager Fender has resigned his position as manager of Dolan's Opera House on account of other business matters. The vacancy has not yet been filled.

NEWCASTLE.

Shroyer's Opera House (James Shroyer, proprietor): F. G. White's Comedy company opened the season 5th with Risen from the Ashes, appearing the next evening in a version of Joshua Whitcomb to a good house. The company went from here to Connersville for the balance of the week.

Item: Katie L. Beubow, who has been receiving instruction in Elocution from Prof. Samuels, of Chicago, will give a select reading and concert entertainment at the Court House 12th. Miss Beubow will be assisted by local musical talent.

TERRE HAUTE.

Opera House (H. M. Smith, manager): The Acme Opera company 7th and 8th to good business in Olivette and the Mascotte. Emma Elsner, Jean Delmar, Adelaide Randall, James Peakes, Mark Smith and others distinguished themselves.

Atlantic Garden (Thos. McGill, manager):

Business has been fair the past week at this place.

Item: J. B. Dickson of Indianapolis was in the city 7th.

VINCENNES.

Green's Opera Hall (Wm. Green, manager): The Willie Edouin Sparks company opens the season 19th.

IOWA.

BURLINGTON.

Salsbury's Troubadours opened the season in Patchwork 7th to a $240 house. Nellie McHenry appeared in an exquisite "Patchwork" costume.

Item: The new theatre is progressing finely, and will be opened about the holidays. The cost will be $75,000.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Salsbury's Troubadours 8th, playing Patchwork to a good audience.

COUNCIL BLUFFS.

Dohany's Opera House: The Haywood Mastodon Minstrels gave a very enjoyable performance 7th to a large audience. The company is a good one. Billed: Uncle Isaacs 9th and 10th; Emma Leland 12th, 13th and 14th. Booked: Charlotte Thompson 16th, Henrietta Vaders 22d, Frederick Warde 23d, McIntyre and Heath 27th.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): George Walter's dramatic company, 5th to 10th, to crowded houses, State Fair week.

Academy of Music (William Forster, manager): Gulick's Furnished Rooms 5th to 10th to immense business; people turned away nightly.

DUBUQUE.

Opera House (G. D. Scott, manager): Sutyen and Clark's Dramatic Alliance company, supporting Grace Cartland and John Murray, will open a week's engagement 13th, in Fanchon, French Spy, Camille, Constable Hook and the Two Orphans. The company is twenty-two strong.

KEOKUK.

Gibbon's Opera House: Season opens with Henrietta Vaders and company in Fazio. The house has been thoroughly renovated, and is in good shape for the season's business, which promises to be brisk. Mr. Burcky, the scenic artist of Hooley's and the Grand, Chicago, is here painting a full set of new scenery for Mr. Gibbons, which will consist of about 17 sets, new proscenium, drops, flies and set pieces. Hermann will follow Vaders.

Keokuk Opera House: Season opened 3d with Gulick's Furnished Rooms. They give a pleasing performance. Lingard party in Stolen Kisses 5th; business bad; entertainment poor. Salsbury's Troubadours in Patchwork 6th; excellent performance; good business. Nothing announced for this month.

OTTUMWA.

Lewis' Opera House (R. Sutton, manager): The Beedles and Johnnie Prindle Pleasure Party 2d to a large house; performance only so-so. Booked: Thornton's Musical, Specialty and Dramatic consolidation, 13th.

PORT MADISON.

Concordia Opera House (Charles Doerr, manager): Theatrical season opens here 12th with Harry Webber's Nip and Tuck. Jay Simms' company booked for 19th week.

KANSAS.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): The Dickie Lingard company will open the season here with Our Boys 12th. The house has been entirely remodeled and new scenery and drop curtain painted. It is now one of the most complete houses of amusement in the Missouri Valley. Attractions booked: Lotta, F. B. Warde, Fanny Davenport, F. Paulding, Salsbury's Troubadours, Rice's Evangeline, Collier's Banker's Daughter, Buffalo Bill, M. B. Curtis, Joseph Murphy, The World, Child of the State, Annie Pixley, Baker and Farron, C. L. Davis, George H. Adams, Miacos and Milton Nobles.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Season opened with the Lingards 5th, 6th and 7th, in Our Boys, A Member from Kew, and the last night presenting a double bill of both pieces. The initial performance was given to a crowded house, but the attendance dropped off the second and third nights. Emma Leland changed date from 12th to 16th, and Manager Crawford has re engaged the Lingards for those dates. Fred. B. Warde 16th and 17th.

Lukens' Theatre (Sam. Lukens, manager): The Louie Lord company 12th, one week. How is it this company advertises to play Hazel Kirke, M'liss, A Celebrated Case, etc.?

MAINE.

BIDDEFORD.

City Hall will be opened 24th, The Mascotte being the attraction.

Item: By the large number of shows already booked the business presents a favorable outlook.

BANGOR.

Corinne's Merriemakers 8th 9th and matinee in good performances of the Mascotte and the Magic Slipper. Business was encouraging, Little Corinne, of course, being the great attraction, although the supporting company is very good. Booked: Victoria Loftus' British Blondes 12th; John A. Stevens 14th and 15th.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Victoria Loftus' troupe of British Blondes week, 6th; fair business. Booked: John A. Stevens 12th and 13th; Corinne Opera company 15th and 16th; Uncle Tom's Cabin 19th and 20th.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Season opened 8th with Fun on the Bristol company to a large audience. Although the performance was not up to its former production here, still Sheridan's Widow O'Brien fairly kept the audience convulsed. Carrie Daniels, who was a member of the Harrisons' party last year, and Kate Foley, in their respective parts of Dora McAllister and Norah O'Brien, gained the favor of the audience and received marked applause. Coming: Little Corinne Opera troupe in Olivette 14th.

Items: The advance agent for John A. Stevens has been in town the past week.—Manager Curtis is to be with Sam'l of Posen till January.—The seats for the Cary Concert, to take place 21st, are nearly all disposed of, and a packed house, as usual, will greet the American favorite.

SACO.

City Hall: Mirror of Ireland gave a fair entertainment 9th; house about half full. C. H. Smith's Double Uncle Tom's Cabin company 16th; Victoria Loftus' English Blondes 16th.

MASSACHUSETTS.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): George W. Heath's Camp Fire company came 6th to slim business, but gave satisfaction. Anthony and Ellis' Uncle Tom company packed the house 9th. Manager Bradstreet opens 19th with Baird's Minstrels. Booked: Fun on the Bristol company, 14th; J. Rial's Humpty Dumpty, 21st; Neil Burgess, in Widow Bedott, 30th; Col. Robinson's Humpty Dumpty, Oct. 6; O. D. Byron, 15th; Aldrich and Parsloe, 20th.

LOWELL.

Music Hall (Simons and Emery, lessees): The Fifth Avenue company, with Pauline Markham as Louise in the Two Orphans to a packed house 5th; Howarth's Comedy company and Mirror of Ireland to fair business 8th, 9th and 10th; Fun on the Bristol 12th; Frank Chanfrau, supported by the Boston Theatre company in Kit, followed by Nick Roberts and the Ideal Opera company in Olivette 22d.

Item: M'lle. Renie Reignard, of this city, has signed for a season of forty weeks as leading soprano with Mahn's English Opera company.

LYNN.

Music Hall (J. F. Rock, manager): Anthony and Ellis' Uncle Tom company gave a pleasant entertainment to a good house. Two Orphans presented 7th, by the Fifth Avenue company, to an equally encouraging business. John A. Stevens appeared to advantage in his play of Passion's Slave on the 10th. Booked: Baird's N. O. Minstrels, 12th; Rial's Humpty Dumpty, 13th; Fun on the Bristol, 16th.

Item: Most of the first class combinations are booked; and everything betokens a prosperous outlook in theatrical affairs.

MILFORD.

The ladies' parlor in Music Hall has been newly furnished in a handsome manner, and the trustees are adding many conveniences about the building. Booked: Oct. 10, Annie Pixley, in M'liss.

Lyceum Hall: Col. Robinson's Humpty Dumpty 19th.

Town Hall: During the week the Milford Brass Band have held a fair and given variety entertainments with talent (?) from Boston.

Item: The Firemen's muster 15th and Batcheler and Doris' circus 20th evidently has frightened away the hall shows.

NEW BEDFORD.

Liberty Hall: John A. Stevens' Passion's Slave 6th, to good business; the play was well put on and gave great satisfaction. Col. Robinson's Humpty Dumpty 10th. The show only had one day's advertising yet it played to fair house and took immediately.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Joe Jefferson as Bob Acres in the Rivals 8th to a crowded house. Booked: Collier's Banker's Daughter 24th; Local talent, Peep O'Day, 15th.

TAUNTON.

Music Hall (A. B. White, proprietor): Baird's Minstrels, 7th, to a small house, though the performance was good. John A. Stevens in Passions' Slave, 9th, to a large audience. Col. Robinson's Humpty Dumpty billed for 14th.

Items: E. E. Nickerson, of this city, joins the Ideal Opera Company, 26th.—A neat and readable programme named The Stage has been issued by Drown and Presbrey for Music Hall.

WALTHAM.

Music Hall (R. B. Foster, manager): Nothing the past week. Jay Rial's Humpty Dumpty changed date from 12th to 15th. By mistake, Baird's Minstrels were booked for 20th instead of Oct. 20.

Items: Managers are unable to find adequate hotel accommodations, the Prospect House being closed, and the other hotels full.—Fred. Weld, of Boston, has repainted the parlor scene at Music Hall.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Leavitt's Gigantean Minstrels gave good entertainments to fair houses 6th and 7th, one feature being the introduction of old style minstrelsy. The company is quite strong. Jay Rial's Humpty Dumpty troupe 8th and 9th, amused good houses; the popular price, twenty-five and thirty cents, being the incentive.

Washburn Hall: G. B. Bunnell's Museum, with its Zulus and other curiosities 10th. Booked: Joe Murphy's Kerry Gow combination 21st; John T. Raymond's Fresh, the American, combination 29th.

MICHIGAN.

BAY CITY.

Westover Opera House (Clay and Buckley, managers): Needles and Pins played to a fair sized audience 10th. Although it seemed to create a few guffaws, it is considered the veriest trash and unworthy of the author's reputation as a playwright. The Madison Square company in Hazel Kirke will appear 15th.

Items: A young man named Dotson of this city has been submitting some of his plays to T. W. Keene, the tragedian, who, by letter, complimented him highly upon his proficiency as a playwright.—Our energetic managers, Clay and Buckley, are furnishing us with first class attractions, and their efforts are thus far appreciated by good houses. Some very fine scenery and a new drop curtain now adorns the Westover.—Hon. John Burleigh, the last Michigan man who has Shakespeare on the brain, will be here on the 19th.—The New York yearly meeting of correspondents strikes me forcibly as a good idea to advance the interests of our work for your valuable paper.—The Needles and Pins company had poor luck, playing through the burned districts for a few nights, but of late report fair business.

DETROIT.

Detroit Opera House: Robson and Crane opened the season at this house 5th, presenting for their first time Twelfth Night. The comedy in their hands was a success. It went smoothly, costumes were elegant, and the cast was an unusually strong one. The stars, as Sir Andrew Aguecheek and Sir Toby Belch, added new laurels to their fame. Alicia Robson as Viola did better work than she ever did before, which is saying much. Adele Waters as Olivia was delightful; an exquisitely beautiful face and elegant figure. Harry Meredith as Malvolio was good, but suffered in comparison with Crampton, Neilson's support. The scenery, costumes, and stage setting were beautiful. Messrs. Robson and Crane left to-night for Chicago, where they open 12th at Haverly's new theatre. The Acme Opera company appear 15th, presenting The Mascotte three times and Olivette once. The former is new to Detroiters.

Whitney's Grand Opera House: Tony Pastor drew a splendid house last Monday evening. The company and programme were the same as when he appeared here last Spring, and need no further remarks. Denman Thompson opened the regular season 9th with the ever popular Joshua Whitcomb. This charming character is ever enjoyable. The company is strong, and the entertainment given is a delightful one. Uncle Josh's friends in Detroit number in the thousands. The dressing of the ladies of the company, especially the Misses Coe and Logan, was superb. The singing introduced was of a high order. Manager J. M. Hill was with the company here, and captivated yours truly with his pleasant manners and unassuming ways. This week, Frank Mordaunt in his new play, Old Shipmates. The press notices received are very favorable, and a fine week's business is expected.

Park Theatre: Sprague's Gigantean Novelty company gave performances the past week to fine houses. This company is the equal of Tony Pastor's, Pat Rooney's, or any of variety combinations travelling. This theatre is now a favorable resort, and the audiences are orderly and respectable. The managers, Messrs. O'Neil and White, are to be congratulated. This week, Cal Wagner's Minstrels.

EAST SAGINAW.

Academy of Music: A full house greeted the presentation of Needles and Pins 9th by the Fifth Avenue company. Booked: Hooley's Comedy company in Birds of a Feather 13th; Hazel Kirke 16th; Hess English Opera 19th; Mordaunt Comedy company 21st; Col. Burleigh 26th; Uncle Tom company 27th, 28th and 29th. The Academy has been thoroughly overhauled during the past summer and its seating capacity increased, new folding chairs having been placed in the parquette.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Reopens 12th with Hooley's Comedy company, followed 14th by the Madison Square Hazel Kirke company.

Smith's Opera House (Wm. B. Smith, manager): A fair variety company has been playing to good business during the past week.

MUSKEGON.

Opera House (Fred L. Reynolds, manager): Season opens 12th with the Madison Square company in Hazel Kirke. Booked: 23d, Hess Opera company.

NILES.

Peak Hall (Brown and Marston, managers): The season of 1881 82 opened with William Stafford, in Against His Will, to fair business 6th. Booked: Needles and Pins 24th; George Melville's New York Theatre company, 29th; Kate Glassford, Oct. 5 and 6.

MINNESOTA.

MINNEAPOLIS.

Academy of Music (Herrick Brothers, managers): Mitchell's Pleasure Party have occupied this house all the week in Our Goblins. Large houses have prevailed, and the company seems to have given general satisfaction. John McCullough comes for five nights and matinee 13th, opening in Virginius.

Pence Opera House (Phosa McAllister, manageress): This pretty family theatre has done a very large business this week. The Veteran held the boards the first three nights, and the Honeymoon the rest of the week. Both pieces were elaborately mounted, and most excellently played. Next week the company take the road for two weeks, doing the fairs in neighboring cities and towns, after which they settle down here for the season.

ST. PAUL.

Opera House, (Charles Haines, manager): The steady cold rain has not deterred the public from crowding the Opera House nightly to witness John McCullough's great impersonations of Virginius, Othello, Damon and Richard III, 5th, 6th, 7th and 8th. Mr. McCullough has done St. Paul high honor in this his first appearance before the public since his return from England, and this city has fully shown its appreciation of the great tragedian in a most hearty and enthusiastic greeting—in fact, a perfect ovation. Mr. McCullough's Virginius, a powerful and masterly impersonation, drew forth unbounded applause and persistent calls before the curtain. Kate Forsyth's Virginia was highly commendable. Edmund Collier, as Appius Claudius, and John Lane, as Numitorius, deserve mention. Mr. McCullough gave an intelligent and forcible impersonation of Othello. Kate Forsyth's Desdemonia was a fine conception. Mr. McCullough's Damon drew forth a perfect furore of applause; Edmund Collier, as Pythias, fully sharing the honors with the star. Mrs. Augusta Foster's Hermion won loudly-expressed approbation. Mr. McCullough's Richard III was a grand triumph; in the last act the audience became wrought up to a pitch of real enthusiasm. Edmund Collier and John Lane filling the roles of Richmond and Buckingham very acceptably. Augusta Foster, as Queen Elizabeth, and Kate Forsyth, as Lady Anne, were exceedingly good. The house was so crowded that many could not obtain admittance. Booked: Rooms For Rent Comedy company 16th and 17th, Buffalo Bill 23d and 24th. Conley's Varieties playing to good business.

MISSOURI.

HANNIBAL.

Mozart Hall: Season opened 8th with William Horace Lingard's combination, in Stolen Kisses, playing to a good house, considering the very warm weather. Play mediocre and company fair. Booked: Henrietta Vaders 15th.

LOUISIANA.

National Hall (James H. Rhea, manager): Sprague's Georgia Minstrels 7th to fair house. I have seen "snide" minstrel shows, but this certainly is entitled to the laurels. Forbes' Dramatic company and McIntyre and Heath's Minstrels are booked here for October.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): Rice's Evangeline company week of 5th to a fair business. The pieces were well mounted and well given.

NEBARSKA.

LINCOLN.

Opera House (Ed. A. Church and Co., managers): The Opera House, after being thoroughly renovated and repainted, was reopened by the Leland combination 3d for several nights and matinee. Hazel Kirke was given the opening night. Business nightly on the increase.

City Hall (Fred. Schmidt and Co., proprietors): This hall has been temporarily converted into a miniature theatre, for the use of the Lincoln Dramatic Club, this (reunion) week, and good audiences are regaled with the thrilling scenes in the Old Flag and the Spirit of Newbern.

Buckingham Palace (J. J. Malley, proprietors): Very much the same bill is given here this week as formally, to a very noisy and boisterous throng.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The Jollities in the Electrical Doll, 6th, to a large audience. Billed: The Howorth Comedy company, 13th, 14th; Anthony and Ellis' Uncle Tom's Cabin company, 17th.

Manchester Varieties (S. R. Hanaford, manager): A good show drew good houses all the week.

Music Hall (Wambold and Mortimer, managers): This house opened 5th, and has been playing to large audience all the week.

PORTSMOUTH.

Music Hall: Cosgrove's Mirror of Ireland and Star Specialty company gave an excellent entertainment, 7th, but to a small house. The Fifth Avenue Comedy company presented the Two Orphans with Pauline Markham as Louise, the blind girl, the 9th. The play was poorly given, and awakened no enthusiasm. Coming: Anthony & Ellis Uncle Tom's Cabin, 14th; Fun on the Bristol, 15th; Joe Murphy, 19th; Rial's Humpty Dumpty, 22d.

NEW JERSEY.

JERSEY CITY.

Academy of Music: The usual success attended Haverly's Mastodon Minstrels 8th, 9th and 10th. Charles B. Bishop with the Widow Bedott company opened Monday for three nights, to be followed the remainder of the week by Aldrich and Parsloe in My Partner.

NEW YORK.

ALBANY.

Tweddle Opera House (William Appleton, Jr., manager): Notwithstanding the warm weather fairly remunerative audiences were attracted to witness the presentation of the Rivals on the evenings of the 5th and 6th by Joseph Jefferson and company. The merits of the star's portraiture of the character of Bob Acres is so well and favorably known that comment is unnecessary. Rose Wood makes a charming Lydia, and in many respects was an improvement on her predecessor in the part, but Mr. Pendleton was very disappointing as Absolute. There is a self consciousness and an apparent striving for effect, which mars this gentleman's efforts. The Picnics held by the Hyde and Behman company 7th and 8th was fairly attended. Pat Rooney's company to good house 9th; company good. Frank Frayne 12th and 13th in Mardi, assisted by a real lion. Coming: One Hundred Wives 15th, 16th and 17th; Jollities 21st and 22d.

Music Hall (George E. Oliver, manager): Leavitt's Gigantean Minstrels will open the season 14th and 15th.

Leland Opera House (Mrs. Charles E. Leland, manageress): The World will form the opening attraction at this house 26th, to be followed by the various first-class stars and combinations.

Novelty Theatre (Fred Levantine, manager): Maude Forrester in Mazeppa drew well and gave a very creditable performance of the title role.

AUBURN.

Academy of Music (E. J. Matson, manager): Deacon Crankett, 10th, to good business. Booked: Baker and Farron as Chris and Lena, 12th; Pat Rooney's combination, 15th; Brooks, Dickson and Clapham's Minstrels, 17th.

Opera House (A. Shimer, manager): C. L. Davis, as Alvin Joslin, played 10th, to a crowded house, although the Deacon held the boards at the Academy.

BUFFALO.

Academy of Music (Meech Bros., proprietors and managers): Baker and Farron concluded a successful engagement week of 10th, playing their original piece, Chris and Lena, the first three nights, and their later production, Up Salt Creek, the last half. Up Salt Creek has many points of excellence, and with some pruning will prove quite acceptable. Baker and Farron show some improvement in acting and singing. Annie Pixley week of 12th in M'liss. She will do a good business. Lillian Cleves follows 19th, 20th, 21st and 22d in Only a Farmer's Daughter. Following them we are to have Diamond Davis, in Alvin Joslin, 16th and 17th, and for the week of 26th Lawrence Barrett.

Adelphi Theatre (Joe Lang, lessee and manager); This popular resort has fairly opened on what promises a successful season. Mr. Lang fully understands catering to the public taste, a fact that has been fully proven by his two seasons of successful management. For the week Col. Woods' Electric Congress are engaged. They will present a "sensational comedy drama" entitled Across the Continent.

St. James Hall: Jay Rial's Uncle Tom's Cabin company played to good houses 7th, 8th, 9th and 10th. For 12th, 13th, and 14th Hermann, the Magician, will hold forth, 16th, 17th and 18th Hyde and Behman Comedy company. The company embrace some of the best known members of the vaudeville profession. Booked: Leavitt's Gigantean Minstrels, 19th and 20th.

BINGHAMPTON.

Academy (A. D. Turner, manager): The Clarke Gayler company played Connie Soogah 6th to slight house, owing to the terrible heat. George Clarke as Corney McGrath and Jennie Yeamans as Nellie Nolan were excellent in their respective parts. Alvin Joslin played 7th to a crowded house. The audience was pleased with the entertainment. Abercrombie's Uncle Tom's company 10th to good house. Nothing booked at present.

ELMIRA.

Opera House (William E. Bardwell, manager): Haverly's European Mastodon Minstrels showed to big business 10th. Booked: Lillian Cleves in Only a Farmer's Daughter, 12th and 13th; Nick Robert's Humpty Dumpty, 14th, 15th and 16th.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, proprietor and manager): The Banker's Daughter 9th to a large and delighted audience. Alvin Joslin heavily billed for 19th. Booked: The Miner Rooney combination 26th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): George Stevens' Uncle Tom's Cabin troupe gave a fine performance 7th, to good house. Deacon Crankett delighted another large house 9th. Booked: Pat Rooney's Variety company, 13th; Baker and Farron, 15th; Brooks, Dixon and Clapham's Minstrels, 16th; Ada Gray, 17th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Tourists 6th to a cachinatory audience. Miner and Rooney combination 8th to light house. One Hundred Wives 12th.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Jay Rial's Uncle Tom's Cabin company 5th, 6th and 7th to good business. The company is a creditable one, and bring out all their ins in the pieces. Their low prices of admission will doubtless ensure a successful season. Booked: Collier's Banker's Daughter 12th, 13th and 14th; Charles L. Davis' Alvin Joslin company 15th, 16th and 17th.

Grand Opera House (Joseph Gobay, manager): Closed the past week. Booked: Hyde and Behman's Comedy company 12th, 13th and 14th; Miner Rooney combination 16th and 17th.

Items: Ed. F. Hamilton, stage carpenter at the Academy, and well known to the profession, met with a severe, if not fatal accident on the evening of 9th, by falling down stairs at his residence and fracturing his skull. No hopes are entertained of his recovery.—Tom Karl was in town last week; he leaves for Boston soon to enter upon his duties.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Hyde and Behman's Comedy company 9th and 10th to extra good business. The entertainments were first-class in every way. Miss Ten Bœck's song, "May God Spare Our President is Every Man's Toast," was quite a feature. Booked: Miner and Rooney Combination, 12th; Baker and Farron, 13th, 14th; Brooks, Dickson and Clapham, 15th; Leavitt's Gigantean, 17th.

Items: Popular prices and good companies seem to suit Syracusians.—The new Opera House when finished is to be the finest in the State, out of New York.

TROY.

Griswold Opera House (S. M. Hickey, manager): Brooks, Dickson and Clapham's Minstrels had large audiences 2d and 3d. Company first-class. Bookings: Leavitt's Burlesque company, 12th; Hundred Wives combination, 13th, 14th; Deacon Crankett, 16th and 17th.

Rand's Opera House (Preston and Powers, managers): At the invitation of the managers your correspondent inspected the improvements made during the Summer months. The place has been put in tip top shape, and there are already bookings for eighty nights.

Grand Central Varieties (C. S. Gray & Co., managers): Frank Jones and Alice Montague in the Black Hand, together with several variety people constitute the attractions. Business is fair.

UTICA.

Opera House (Thomas L. Yates, manager): Booked: Brooks, Dickson and Clapham's Minstrels 12th; John Habberton as Deacon Crankett 13th; Miner and Rooney's combination 14th; M. B. Leavitt's Gigantean Minstrels 16th.

Item: Theo. L. Yates has been appointed permanent manager, and Horace B. Day treasurer, at the Opera House.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Fay Templeton company in The Mascotte 7th to fair house, considering the the sultry night. Miss Fay has greatly improved since last here, and the acting of Mr. Crane as Beppo was particularly good.

WILMINGTON.

Opera House (George R. Dyer, manager): The Anthony, Ellis and Hathaway company played Humpty Dumpty 7th, 8th and matinee to crowded houses. Their performance was quite meritorious. George Middleton, advance of W. C. Coup's circus, was here on the 10th arranging for his exhibition Oct. 13th.

OHIO.

BELLEFONTAINE.

Grand Opera House (Opera House Co., managers): The season opened here 7th with Morton's Big Four Minstrels. The attendance was limited, weather being very hot. This company show very plainly that they have hardly got their working harness on yet. The organization contains some good material, however. Booked: Anthony and Ellis' Uncle Tom, 23d; F. A. Vincent Dramatic company, Oct. 3, week, and then a long list of first-class attractions.

CHILLICOTHE.

Masonic Hall (Phil Klein, manager): Season opens 12th with Draper's Uncle Tom's Cabin.

Opera House (Ed. Kauffman, manager): The Agnes Wallace Villa company 7th to a light business. Agnes Wallace did exceedingly well, her support, however, being very poor. Nothing booked.

CLEVELAND.

Opera House (L. G. Hanna, manager): The season of 1881-'82 was successfully inaugurated by Thomas W. Keene 5th, who appeared as Richelieu before a large and critical audience. The weather was uncomfortably warm, and the support altogether inadequate; but even these obstacles failed to counteract the effect produced by Mr. Keene's masterly interpretation of this difficult character. Richard III was given Tuesday and Friday. Hamlet Wednesday, and Bertuccio Thursday night. The attendance averaged good, despite the intense and continued heat. In comparing the star's present work with that of last season, it is plainly evident that his acting has gained wonderfully in smoothness and perfection of detail. The tendency to overact has been subdued, and there is much less apparent striving for effect. His Hamlet is not without blemish, but so fine in some portions that it will compare most favorably with the creations of his older rivals. His first appearance (10th) in Macbeth was fairly successful, and deepened the conviction of his great versatility. It is hardly fair to criticise the rather inferior performances of Mr. Keene's company at this early stage of its existence. It will undoubtedly improve as the season advances. Mrs. Octavia Allen's excellent work deserve mention, however. She is a satisfactory actress in any part she undertakes. Sam'l of Posen this week; J. K. Emmett next.

Academy of Music (John A. Ellsler, manager): Tony Pastor's return visit proved tolerably successful. His programme was not materially different from the one given at Opera House a few months ago. Sprague's Novelty company this week; Col. Wood's Electric Congress 19th.

Items: Kate L. James has returned from Paris, and, after a brief visit among friends in this city and Omaha, will join the Strakosch Opera troupe.—The Hindle Burlesque company at Comique this week.—A handsome new interior has been added to the Opera House scenery.—Manager Hanna displayed a commendable energy in advertising Keene largely through the surrounding country towns.—There are rumors of a proposed new opera house here, but nothing

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE,
EDITOR.

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Mirror Letter-List.

Anthony and Ellis	Ingraham, Prentis
Ainslee, John E.	Jebold, George
Adrion, Rose	Jones, Willie
Abbott, Emma (2)	Jarrett, H. C 2.
Bliss, Louise	Johnson, Col. Robert
Brien, J. F.	James, W. St. I.
Bloom, Ed L.	Kidder, Charles
Barrymore, Maurice	Kidder, Edward E.
Butler, Fred	Knowles, R. G.
Blythe, Helen	Kersands, William
Berry, William	King, Julia Rive
Blanchett, C E., 2	Linden, Earnest
Burton, C. A.	Latour, A.
Byron, Oliver Dowd	Leaman, Louis
Boucicault, Dion	Lewis, Morris
Bennett, Frank	Lotta Comedy co., 3
Bohee, George	Langdon, W. B.
Bohee, James	Lee, Dallas W, 2
Barrett, Lawrence, 4	Lane, Harry
Bonner, Robert	Lawrence, L. F.
Belmont, Grace	Lord, C. W.
Brown, W. L.	Mathews, Fanny
Bascomb, Harry	McDowell, Alfred
Comley, Albert	Mackay, Mr.
Crouse, C. J.	Moore, Eugene
Conron, Marie	Miaco, T. E.
Clarke, Kit, 2	Morrison, James
Curti, Carlo	Marble, Wm.
Collins, Ida	Morris, Arnold J.
Cobb, Charlotte	Mackaye, Steele, 2
Crabtree, George	Mack, J.
Carte, R D'Oyly, 2	Merrill, J. Y.
Chanfrau, Frank	Mosby, A. J.
Colton, Harry	Mulholland, William
Champness, E.	Massett, Stephen, 2
Craig, C. G.	McKay, Andy
Carrington, Abbie	McDonald, Phil A.
Chandos, Alice	Montgomery, H. W, 2
Chapman, Will, 3	Morton, Charles
Chizzola, C A., 2	Murphy, Joseph, 2
Chase, Clara J.	Nottingham, Albert
Chapman, F M.	Newcomb, Bobby
Coombs, Jane, 2	Owen, Wm. F.
Campbell, Wm. H.	Otrotonac, James
Chester, Amy	Owens, John E, 3
Costello, James	Obermiller, Louise
Clapham, Harry	Oates, Alice
Carina, Mme.	Pease Harry
Cavendish, Ada, 2	Palmer, Minnie
Curtis, M. B.	Power, W. H, 3
Crosbie, W. C.	Pelham, Claude
Davis, C. L.	Plaisted, P. S.
Davis, Edwin C.	Pond, J. B.
Draper, Louis	Pendleton, Frank
DuCoron, Fannie	Rogers, L.
Draper, Lyman	Robinson, Forest
Deadee, Monsieur	Rial, Jay
Davenport, R C.	Rickaby, John
Dempsey, Louise	Roberts, Richard E.
Dolaro, Mme.	Rebers, Sallie
Dayton, Lillian	Robson and Crane
Daltiel, D.	Randall. W. W.
De Estee, Helen	Smith, W. L.
Dobson, Frank	Strakosch, Max
Dunn, Julia E.	Smith & Slavin
Du Breul, A F.	Stetson, E. T.
Edwards, Wm. A.	Stuart, Dora
Elliot, Wm. J.	Stevens, Ed A.
Egbert, Annie	Sutherland, Agnes
Fitch, Florence	Stevens, John A.
Florence, W. J.	Sedgwick, Helen
Fortune,	Snelbaker, T. E. 2
Ford, Harry	Scott-Siddons
Fryer, J C.	Smith, T. H.
Farmer, Harry	Sullivan, J. J.
Forrester, B.	Sawyer Jacob
Farrell, Minnie	Salsbury, Nat, 2
Froom and Jarvis	Sherrington, Georgie
Forbes, Charles, 2	Scott, Lester F.
Field, Kate	Stedman, Edmund C.
Forepaugh, Adam	Schwab, F.
Gilmore & Benton	Titus, Tracy W.
Gaylor, Charles A.	Treener, R.
Greaves, Estelle	Tompkins, Eugene
Gunter, A. C.	Thompson, Charlotte
Gulick & Blaisdell	Thompson, Den, 2
Graham, Ben R.	Tanner, Rose
Garthwaite, Fanny	Travers, Helen
Gilbert and Sullivan,	Temple, Louise, 4
Glenn, Carrie	Trevelyn, Jessie
Grau, Mr.	Tillotson, T. T.
Henriques, A.	Vokes Family
Hay, T. L.	Villa, Sam B.
Howard, Lou F.	Vandievere, J. C.
Huntington, Wright, 5	Wing, Charles
Harrison, G. W.	Welby, Bertha, 2
Howell, E. C.	Wren, Fred R.
Hall, Florence	Walcott, H. H.
Hanley, Mart	Wright, E. H. Warren
Harris, William	Walsh, Minnie, 3
Hyde & Behman	Westford, Owen
Hartz, M.	Whitenect, W. H.
Hess, C. D.	Watson and Ellis
Hatch, W. T.	Wagner, Cal
Hill, J. M., 3	Wood, T. R.
Hunt, Julia	Wren, Fred R.
Herrmann	Weber, Sophie
Harley, Grace	Williams, Georgie
Hamlin and Davis	Wall, Harry
Hazzard, Augustus G	Wynne, Sallie
Hams, J. D.	Wiltz, J. M.
Hofele, F. W., 2	Warde, F. B.
Houpt, Emily	Young, Fred A.
Hutchings, Alice, 2	Young, George W.
Howard, G. C.	

NEWSPAPERS.

Cleves, Lillian	Harriott, Fred
Crabtree, Lotta	Johnston, H W
Cone, Spencer	Lancaster, Mrs.
Call, Florence	Morris, Clara
De Lorme, Harry	Mackaye, Steele
Harrison, Louis	Rickaby, John
Hawkins, George W	Van Wyck, H D
Harvey, Harry	Wilbur, A L

The New York Mirror has the Largest Dramatic Circulation in America.

THINGS look brighter this week. The Hanlon-Lees at the Park, and Jefferson at the Union Square, though as far apart artistically as the North and South poles, unite in giving a zest to theatricals and a fillip to the opening of the regular season.

The Dramatic Press.

When the news was brought to Stephen Fiske last week that the gang had turned against the vilest of its members and ousted him from its papers, Mr. Fiske laughed, and said: "Well, do you expect me to rejoice over that? It is as if we had a mad dog chained up in a back-yard, where we knew he was harmless, and where we could go and club him whenever we felt like exercise. You unchain him and let him loose, and ask me to hurrah because the mad dog is at large! Lock him up in the pound, or drown him, and then you will have an exploit to rejoice about. At present I feel more like pitying the poor wretch, who is now discarded by the gang, after having done their wickedest work for many years. Somebody will be taking up a collection for him before long, and I'll have to give something, because you have deprived him of all visible means of support."

There is a great deal of truth in this philosophy. THE MIRROR has never picked out any one member of the gang for its rebukes. It has rebuked the gang as a whole, and has denounced the journals through which the gang has bullied and blackmailed the profession. For any professionals to turn about now and declare that they will give their advertisements and subscriptions to the organ of the gang because one member of it has been kicked out by the others is the height of absurdity. Yet this is what professionals are being asked to do. All last week and this the agents of the gang have been touting for patronage among decent professionals on the ground that the meanest scoundrel in the world has been bounced from their papers. What of it? Suppose the Forty Thieves had discarded one of their number, would the remaining thirty-nine have been any more honest?

When THE MIRROR was first started we adopted the principle that the only sure way to put down the members of the gang thoroughly was to make our paper so much better than theirs that the weakest professional would have no further excuse for wasting any more good money upon them. To this principle we have steadfastly adhered, and we now have the satisfaction of knowing that THE MIRROR is the best and brightest dramatic paper ever published in any country. We have improved it from week to week, adding the attractions of the pencil to those of the pen, so that it now stands without a rival anywhere. Our circulation has kept pace with these improvements, and is now larger than that of all the other dramatic papers combined. Our advertisements have increased with our circulation, until no other dramatic paper can equal us in this important department. Therefore, when anybody comes to a professional now and says, "Give us your advertisement or subscription, because we have bounced the worst of the gang," the easy answer is, "No, thank you. The profession has its own paper, THE MIRROR, and all the gang may bounce each other without interfering with our duty to sustain our own organ."

In a few weeks we shall inaugurate another new feature of THE MIRROR, by presenting with every copy a costly and elegant supplement, executed in the highest style of lithographic art. Other supplements will follow in due course, each containing some artistic or musical gem, which professionals can preserve to remind them of the prosperity of THE MIRROR. Our staff is now the largest and strongest ever employed upon a dramatic journal, and our correspondents are so numerous, and so exclusively devoted to our interests, that they are about to form themselves into a MIRROR National League, with annual reunions and festivities. We give each week all the dramatic news from every part of the world. We use the telegraph whenever necessary to supersede the slower mails. Our artist illustrates our articles whenever pictures will give emphasis to descriptions. As ever, we exclude from our columns all scandals and malicious gossip that disgrace the profession. The result is that THE MIRROR is equally read by players and preachers, and is as welcome in the drawing-room as in the green-room. It is not necessary, therefore, that we should write about "ourselves" in order to convince our readers that THE MIRROR is worth taking, worth supporting, worth trusting for the future. We have no filthy past for which to apologize; no criminal associates whose expulsion we advertise as a virtue. Firmly established in the affection and esteem of all managers and actors, we admit no rivalry and fear no competition from those whose only claim to recognition is that "the mad dog is turned loose" at last.

The Long Branch Boom.

Years ago, before anybody else appreciated its merits, the professionals discovered Long Branch. There the elder Wallack erected his "hut." There Blake built his singular cottage, with the staircase outside. There the husband of Mrs. John Hoey invested a large part of the fortune he made in reselling to the Government its own muskets, after buying them at auction for a mere song. There, as at the theatre, Moss clung about the Wallack homestead. Some of these old settlers have since moved away; but their places have been more than supplied by the Chanfraus, the Hendersons, the Mary Anderson household, Maggie Mitchell, and other prominent professionals, while Augustin Daly spends the Summer there, and will certainly purchase an estate if he ever strikes another theatrical bonanza.

Various attempts have been made in vain to deprive Long Branch of its rank as the Summer capital of the profession. John Duff once invited actors to settle at Yonkers; but the plan failed. Then a colony of actors was founded at Larchmont; but one by one they have drifted or been turned away. The New England professionals extol Cohasset as an earthly Paradise; but they cannot persuade other people to even come and look at it. Actors were once coaxed into interior Pennsylvania; but few besides Fanny Davenport and Frank Mayo remain true to the Quaker State. Jefferson, Madame Ponisi, Barton Hill and others may still own land there; but they seldom pay it a visit now-a-days, and are quite satisfied to pay the taxes and hope to "strike oil" sometime.

But if the President continues to convalesce, the professionals who own property at Long Branch will "strike oil" in another year, and strike it richly. This is a world of invalids, and so all the world will go to the place whose healthy breezes cured the President. Already we begin to hear it referred to as "Dr. Branch," just as Thackeray christened the great English watering-place "Dr. Brighton." The Branch is about the same distance from New York that Brighton is from London, and has the additional advantage of being accessible by steamboats. Within five years, if the President recovers there, we shall see a city by the sea replace the present villas and Summer hotels—a city, not hastily built of wood, like the Coney Island edifices, but of brick and stone, with all the modern conveniences and comforts, where invalids will live all the year 'round, and land will be as valuable as in New York City. Let us hope that this modern miracle may be accomplished, not only for the sake of the President, but for the good-luck we wish those professionals who have invested their earnings in the Jersey sands.

Personal.

GILBERT.—John Gilbert's venerable features appear above. The veteran should astonish Philadelphia with his acting at the Lyceum.

—Franklin Bernard has signed with McKee Rankin.

THALIA.—The Thalia Theatre opened last night with Schiller's Demetrius.

BOOTH.—Rehearsals for Edwin Booth's forthcoming tour will begin next week.

ANDERSON.—David Anderson will play Kent, Polonius and other old men parts with Edwin Booth.

DREW.—John Drew is homelier than a hedge fence with ragged Summer whiskers. Shave 'em off, John.

ROBERTSON.—Ian Robertson, a brother of Forbes Robertson, is in town, looking for a juvenile position at one of the city theatres.

HOWSON.—John Howson arrived from London last week, and is busily engaged rehearsing for Favart at the Fifth Avenue Theatre.

FISKE.—Mary Fiske receives a large salary for her capital letters to the Chicago *Tribune*. They give the freshest theatrical gossip of Gotham.

GILBERT.—Mrs. Gilbert, of Daly's, looks thin and haggard after her severe illness. She added another success to her record in Quits last Wednesday night.

MATHER.—When Margaret Mather comes on the field of action a year hence, Mary Anderson had better take her laurels and lock them up in a safe deposit vault.

MACAULEY.—Rachel Macauley is in town at the St. Cloud Hotel, having arrived from the Sulphur Springs in Northern New York, where she has been drinking the healthful waters. Mrs. Macauley denies the foolish story published in some obscene paper about her eyesight failing. She also states that she has not been in St. Louis in months.

MITCHELL.—Manager William C. Mitchell, of St. Louis, telegraphs THE MIRROR: "My new People's Theatre opened to packed house. Instant and immense success."

PAUL.—Howard Paul will return to England next week. The only thing theatrical worth noting and carrying back with him, he says, is Bob Slaven's song and dance at the San Francisco Minstrels.

HAGUE.—Sam Hague passed through the city last week *en route* with his minstrels for Philadelphia. Sam claims great vocal attractions for his dusky band, but isn't he bringing coals to Newcastle?

HAVERLY.—J. H. Haverly telegraphs us from Chicago: "Wonderful success of the new theatre; crowded with the wealth, fashion and elegance of Chicago. Its marked success certainly remarkable."

ROSENFELD.—Florinel comes out Saturday night in royal style. Every scene painted new, and the effects promise to be fine. I wish you would come and see it. Yours in haste, but sincerely, SIDNEY ROSENFELD.

JEFFERSON.—Joe Jefferson's sons are all assisting their father, and the company looks very much like a nice family party. Charles and his elder brother look after the business, while Tom, the "baby," helps on the stage.

MCCORMICK.—J. B. McCormick, business manager for Frederick Paulding, left the city yesterday to pave the way for his star and combination through the West and South. Mr. Paulding has studied assiduously during the Summer, and his friends predict that his patrons will find him very much improved artistically this season. He has been busily engaged rehearsing his company for the past two weeks, and will appear with it in Salviati and The Fool's Revenge in Reading next Monday and Tuesday. Mr. Paulding is working hard to achieve success, and certainly with McCormick starts in pursuit of it now under more favorable auspices than ever before.

Mlle. Eugenie Legrand.

Mlle. Eugenie Legrand, the original of our front page cut, is a native of Paris. Her father was a Chevalier of the Legion of Honor, and held a high position in the Ministry of Finance. He was a liberal patron of art and its professors, many of the most eminent of whom were frequent visitors at his hospitable house. On his death Mlle. Legrand determined to follow the career she had seen so honored, and accordingly entered as a pupil of the Conservatoire under the celebrated professor of dramatic art, M. Beauvallet, who was also the instructor of Sara Bernhardt. Under his care Mlle. Legrand passed through all the grades with distinguished success, and graduated with the highest honor the Conservatoire of Paris can bestow—the laurel crown. Immediately on her graduation she was engaged as *jeune premiere* at the Odeon Theatre, Paris, where she became a decided favorite, quitting it after two seasons at the personal request of Theodore Barriere, the celebrated dramatist, who persuaded her to go the Vaudeville Theatre to appear in the leading parts in his pieces. As Mlle. Legrand had been thoroughly instructed in the English tongue, which she speaks with perfect fluency, she was induced to go to London, in which metropolis she had the honor of opening the Opera Comique in the French language, afterwards playing at Sadler's Wells Theatre in English, and also at the St. James Theatre in the same language. Mlle. Legrand, after fulfilling several profitable engagements in England, started on a starring tour of the world, appearing in all the principal cities of the Australian and New Zealand colonies. She is now making arrangements to continue her career through the United States previous to her return to France. The repertoire of this talented young lady includes all of Sara Bernhardt's pieces in both French and English.

The Arrival of The Colonel.

"Send my card to Mr. Eric Bayley," said a MIRROR reporter to the clerk of the Victoria Hotel.

"That is my name, sir," quickly remarked a gentleman who was standing near. "What is it you wish?"

"Ah!" the gentleman continued, "a reporter from THE MIRROR. Although I am an Englishman, your paper is a household word in our country. I suppose you called for information regarding my new play? Well, I am happy to furnish it to you. My wife and I arrived in America last week by the steamer *City of Brussels*, and we expect to leave soon for Boston, where we will produce our play at the Museum."

"To what play do you allude?" inquired the reporter.

"To The Colonel, which was written by F. C. Burnand, the editor of London *Punch*. It is still running at the Prince of Wales' Theatre in London, and before I left the city it had received its two hundred and fiftieth representation. The plot of the play is founded upon the æsthetic craze, which is also the source of Gilbert and Sullivan's opera of Patience. The story of the play is of a husband, Richard Forrester by name, a young man, married to a female æsthete, who is under the iron rule of her mother, also one of the fraternity devoted to high art, and the husband is much averse to his wife's peculiar fancies. He depends largely upon club life and mild dissipation for his happiness. While involved in ludicrous scrapes by such actions, the Colonel arrives from America, where he has been the intimate friend of the husband (Forrester) when that person was traveling abroad. The Colonel's full title is Colonel Woottwell W. Woodd, U. S. Cavalry, a hater of shams and fashionable pretentions. He is much surprised at the wonderful æsthetic craze, which is fully explained to him by Nellie, a young lady forced to be a member of the flower-loving school by her mother, but who hates the folly as much as the Colonel. Lambert Streyke is a scheming villain who is trying to influence the æsthetes to form an association, with himself at the head, for the purpose of swindling them out of their money, and who has fallen in love with Miss Blythe, a young lady who proves to be the estranged love of the Colonel. The play winds through many pathetic and funny incidents, and finally all matters are amicably arranged by the intervention of the Colonel, and the curtain falls on a picture of mutual happiness. The play is the rage in London, and is still running at the Prince of Wales Theatre, as I said, while two combinations are traveling with it through the provinces. The gag or catch word of the play is "Why, cert'nly," which is heard at all the clubs and upon the lips of all Londoners."

"When is it to be produced in America?"

"We open, as I have already stated, at the Boston Museum on October 3, and shall play there as long as the production is successful. William Warren will play Lambert Streyke; Annie Clarke has accepted the role of Mrs. Blythe; I shall play the young husband, Richard Forrester, while my wife will play Nellie under the *nom de theatre* of Mindah Bayley. We played the characters mentioned at the Prince of Wales Theatre. I have purchased the right of production in America from the author, and have had the piece copyrighted by a Wall street broker, who is a personal friend of mine. Such step was necessary, on account of my being an Englishman, which precludes me from getting a copyright in my own name."

"Will the play be presented in New York?"

"I have just completed arrangements with Lester Wallack, and he will present the piece at his theatre about February 1. Mr. Wallack will play the character of the Colonel. I intend organizing a company for the provinces also, and I am sure that Americans will appreciate our efforts."

"Is there any theatrical chit-chat from across the water which would interest us?"

"The talk of the town is the failure of Mapleson and Gye's scheme for amalgamating Her Majesty's Theatre and Covent Garden. It is currently reported that the cause was the inability of the managers to raise the needed funds, which amounted to four or five hundred thousand pounds. The big Grand Opera House, which is usually termed 'Mapleson's Folly,' is to be changed from an operatic establishment into a hotel. The building is in an unfinished state at present. By-the-way, John Howson made a big hit in the burlesque Gibraltar. However, the play was a failure, and I believe Howson has not accepted the offer of another engagement. He is much liked, and can easily procure an opening. Patience, the Gilbert and Sullivan opera, is running to large houses. The piece will be taken to the Opera House, now being built by the composers, as soon as possible. Claude Duval at the Olympic is an equivocal success—that is, the press praised the production, but the people stay away. The Haymarket has been sub-let for the summer by the Bancrofts. It is not doing very well. The failure of Gibraltar was not unexpected, as the London theatrical lovers are rather tired of spangles and tights, which are the only features of this burlesque. After the failure spoken of, the management put up the time-worn East Lynne, and are not doing very well with it. The Bancrofts assume management again early in November, when Tom Taylor's Plot and Passion will be produced with Ada Cavendish as leading lady. At the Princess is Bronson Howard's Old Love and the New, which is doing about average business. The Adelphi has Janet's Pride, with James Fernandez and Charles Warner as stars. The play of Imprudence at the Folly Theatre, which was written by Pinero, the author of The Money Spinner, is a fair success. The St. James and Vaudeville are closed, while Olivette is still drawing immensely at the Strand. The great "hit" of the season is Youth, which is the Drury Lane's success. Boucicault is playing his old role of Conn in the Shaughraun. He has not written his new play as yet, at least no one has heard of it. John S. Clarke made a great hit once more as Major De Boots and Bob Acres, and Charles Coghlan is as great a favorite with the ladies as ever. I think that I have given about all the news there is regarding British amusements. The town was much pleased with Booth and McCullough. Everyone, excepting the ultra fashionables and æsthetes, consider them much greater actors than Irving."

A rumor is in circulation that J. C. Scanlan has a version of the Colonel, which he intends to produce in opposition to Mr. Bayley. Mr. Scanlan stated to the reporter that such rumor was entirely false. The gentleman is interested with Mr. Bayley, and is acting as his partner and manager. Mr. Scanlan leaves for Boston in company with the Bayleys soon, for the purpose of making arrangements regarding the production of the new piece.

The Usher.

David Anderson, better known to the profession as Uncle Dave, one of the patriarchs of the drama in this country, came over from San Francisco last week to prepare for the tour with Edwin Booth. His friendship for the tragedian is of thirty years' standing, dating back, in fact, to the time when that gentleman first pulled on the sock and strapped taut the buskin supporting his father, the elder Booth, in that wonderful actor's starring journeys through the country. Uncle Dave formally retired some years ago, when Mr. Booth gave him a grand farewell benefit at Booth's Theatre. It was a great occasion, not so far distant that my readers will fail to recollect it. After his good-bye, Uncle Dave, after the fashion of the actors of the older generation, gave all his stage clothes away. Not a cloak or a sword did he keep—all went to his friends for keepsakes. Now, the old gentleman comes East without bag or baggage, and he is paying visits to costumers, wig-makers, and hosiers, like a young man just starting out to conquer laurels in the "legit." I met him Saturday going into French's "to buy a book of Hamlet," he explained. This rejuvenating process applied to the wardrobe may be all for the best, as we shall see Uncle Dave in many old men's parts during Booth's October engagement, and it is pleasant to see actors, and old actors especially, decked out in the best outfits of the costumer, shaped "according to the fashion and the time."

* * *

Phew! didn't Sol give the managers a roasting last week. If a man was offered a complimentary ticket during the perspiring period he considered himself insulted, and, properly enough, too. Wednesday night I paid a flying visit to four uptown theatres, and I will take solemn oath there wasn't a hundred dollar house among them all. As a certain well-known theatrical man, noted for his malapropisms, observed: "Hot? why a human being's got to be a regular *saleratus* to sit a play out to-night!" And true enough, though his meaning was obscure, his speech was not exaggerated much. Even the circus, which thrives on heat, suffered severely. Indeed, there was nothing to enliven the week—not even a Smiff or journalistic scandal.

* * *

Theatrical criticism seems to have gone to the dogs, and amidst these congenial associations the business or art, or what not, will probably remain until Somebody who can tell a good play when he sees it, or knows a good actor when he sees him, comes to the front with a flourish of trumpets and asserts himself. The reams of rubbish written by bilious reporters or sappy amateurs about theatricals is not criticism. It is rot. The manager who lavishes money upon the *Herald's* advertising columns gets taken care of, if Connery don't forget, while the same amount poured into the treasury of the *Sun* is rewarded by a stickful of bile from the railroad critic of that journal. Does this pay? It's the same way all over the country, although here and there real critics write and thrive, and win reputations for themselves which are certainly enviable. The men who write dramatic criticisms on the metropolitan press, with a few exceptions, have received no especial training for their stations. Generally they are beings who have graduated from the reporters' desk, and they know as much about theatrical art as a hod carrier knows about sculpture and painting. Can a man write understandingly about an art of which he is wholly ignorant? Whether they write understandingly or not, there are many ignoramuses battening on the dramatic department of the press.

* * *

Postponements are the fashion of the day this season. Managers, to show their fallibility, defer the production of plays with six hours notice. These delays have so far occurred in such a manner as to benefit the managers. The first, Colville's Strogoff, was postponed because of the President's severe illness (it happened, however, that Mr. Garfield was in comparatively excellent condition when this announcement was made), and with the thoughtless public, who didn't know how Colville rehearsed his people until long past midnight the evening previous, this little managerial move brought great credit upon the theatre. The Kiralfys followed up this postponement with another, which stimulated curiosity and whetted the public appetite for a taste of their Strogoff. Last, but by no means least, the Hanlon-Lees disappointed a large number of people last Saturday because Le Voyage en Suisse wasn't quite in trim for presentation. A young Englishman who came over with them from England was to have played a part in the piece. On trial he was found wanting, and without further ado the unfortunate gentleman was shipped back to his native cliffs, and another actor engaged at short notice in his place. This was one reason why the Hanlon-Lees opening was postponed.

* * *

Maude Forrester while in the act of caressing her trained horse, "Lightning," Wednesday of last week had half of her nether lip bitten completely off at a theatre in Albany. A super standing by had teased the beast and this unlucky accident resulted. Mazeppa is convalescing and bravely announces her intention of playing the engagement out. Why, in the eternal fitness of things, instead of maiming a handsome woman, couldn't "Lightning" have taken a lip or a tongue from one of the incorrigible agents who live the greater part of their blowhard lives in newspaper offices? Providence makes mighty big mistakes now and then.

Impending War.

The sound of a falling body, immediately followed by a low moan, startled a MIRROR reporter as he stood at the door of a room in Clarenden Hall. Investigation proved that it was not the wail of a dying woman, but merely "business" of Hazel Kirke, which was in progress of rehearsal by some members of Steele Mackaye's company.

"Are you busily engaged in rehearsals?" asked the reporter of W. Frank O'Brien.

"Yes," was the reply. "The company I am rehearsing is one that Mr. Mackaye sub-let to E. M. Vosburg. They take the road soon, under the latter gentleman's management."

"Are you not afraid that the Madison Square management will stop you?"

"Not at all. They are unable to do so. We consulted our lawyers before making this step and we are assured we can hold our own. If we are injuncted, we intend to prove that the Mallorys have no legal right to Hazel Kirke."

"Where does Mr. Mackaye open his season with his own company?"

"At Syracuse, N. Y., September 26. You can say that Mr. Mackaye has legal rights in the piece, and intends to sustain them. He will be governed as the law directs, and will prove that the Madison Square has neither the right to produce, nor sell the right of production of Hazel Kirke."

A few moments later the reporter saw Dan Frohman of the Madison Square. The gentleman answered: "No first-class manager will play Mr. Mackaye's company in Hazel Kirke. I have just this much to say. If the Mackaye-Vosburg party attempt to produce Hazel Kirke, we shall stop them in a day. That's all."

A Chat with Mrs. Burnett.

Mrs. Frances Hodgson Burnett, the Washington lady who has become famous through having written several popular novels, has been writing a play, assisted by W. H. Gillette, of the Madison Square Theatre, for production at that place, and a MIRROR reporter called upon the lady recently for the purpose of learning facts regarding the piece.

"Mr. Gillette and myself have finished our play," said the lady; "I understand that it is to receive its initial performance early in October. The plot of the production is derived from a little story written many years ago named Esmeralda, but we have concluded to adopt a new title for the drama. At present it is without a name, and until we find one it may be as well to still call it Esmeralda. The story is about a family of people residing in North Carolina. The family consists of a Mr. and Mrs. Rogers and their daughter, Esmeralda. The people are backwoodsmen, consequently are unused to the ways of the world. One day rich iron ore is found upon land belonging to the Rogers family, so a large fortune is the result. Before her marriage Mrs. Rogers lived in a little country village, and so accumulated a large stock of ideas of life hardly consistent with a backwoods life. Upon their accession to fortune she insists upon going to Paris. The family leave their Carolina home for that city. But Esmeralda has a lover named Dave, whom she is engaged to marry, and he follows the family abroad. Having little money, he resides in a garret, where he can constantly see his love. At this juncture a nobleman steps in, and after gaining the influence of Mrs. Rogers, sues for the hand of Esmeralda. There are many complications and side plots arising from the suit of the nobleman, but the matter is finally adjusted by the elopement of Esmeralda and Dave after the death of the father. I think the best character in the play is that of Mr. Rogers. He is a poor, unsophisticated man, born in the backwoods, and utterly crushed by the whirl and turmoil of city life. His pathetic death makes the character in my mind one of the best in the piece."

"When do you commence rehearsals?"

"Very shortly. The minor portion of the caste has not been selected as yet, but I believe that Agnes Booth and Eben Plympton will have the leading roles, while Tom Whiffen will revel in the comedy element. I suppose that the play will be taken through the country if successful."

"Will you dramatize more of your novels?"

"Probably I shall do so. Dramatic writing is a new field for me, but I like it very much, and shall probably continue writing for the stage so long as my efforts are appreciated."

Mme. Marie Geistinger and the Thalia.

"Ich spreche kein Englisch, sie mussen haben einen dolmetscher," was the startling remark propounded by Mme. Marie Geistinger, at her parlors in the Belvidere Hotel, to a reporter of THE MIRROR. The scribe for a moment was nonplussed, but finally gathered together his courage and a German lexicon, and by dint of careful manipulation succeeded in carrying on a conversation with the star of the Thalia Theatre.

"When does your season commence at the Thalia?" asked THE MIRROR man.

"September 27th," replied Mme. Geistinger. "I shall then appear in Donna Juanita, which I am in hopes will run for some time. My next role will be a leading one in the drama of Divorcens, which has already made a success in New York (?). Following the drama, I appear in a new opera, written especially for me by the play composer Melloker, of Vienna, entitled A Haunted Castle, and then I shall essay Adrienne Lecouvreur, finally ending my Fall season in New York in The Mascotte December 1."

"What will you do after closing in New York?"

"I shall travel through the prominent cities of America, supported by an opera company. We shall sing all the operas I have mentioned, and shall visit Chicago, St. Louis, Cincinnati, and many other points while en route."

"When will you return to New York?"

"I do not know exactly, but probably during the early Spring. Upon my return I shall sing in opera, with a lady named Mlle Jennie Stubel, who arrived in this country for the first time in the same steamer with myself. The lady is from the Operatic Theatre in Berlin, and is considered a remarkable cantatrice in Germany. She makes her debut in New York in The Chimes of Normandy on September 20, I understand, but does not sing with me until my return from our tour. No, I cannot tell you anything in regard to the people engaged for the dramatic and operatic companies at the Thalia. I think most of them were engaged in Europe by Mr. Amberg, but can say nothing regarding their intentions. I should advise a call upon the manager, Mr. Amberg, who can give you any information you wish in regard to the subject. Good afternoon."

Manager Amberg stood upon the steps of the Thalia Theatre as THE MIRROR man approached.

"Well, sir, I arrived from Europe last week direct from Havre with the majority of my company, which consists of nearly one hundred and fifty people. Seventy-two of them have never appeared in America. We shall open our theatre upon the 14th with the drama Demetrius, which was the last play Schiller wrote, and which he left in an unfinished state. However, Dr. Laube, of Vienna, has written the last two acts, which makes it a very powerful production. It will be the first time it has ever been produced in America."

"What will be your next production?"

"A new German farce, followed by an opera in which Miss Staber will appear. Then will follow in rapid succession new operas and dramas. We shall produce the Little Duke, Cigarette, Fatinitza, and after December 1, when Madame Geistinger tours through the provinces under my management, we shall alternate with either our operatic or dramatic company. By the way, Mr. Herrman has become associated with me in the management of the theatre instead of Madame Cottrelly, who has disposed of her interest to Mr. Herrman."

"Can you give me a list of the people engaged for next season?"

"I can give you a list of the prominent ones. In the opera company, as stars, we have Mme. Geistinger and Mlle. Jennie Stukl; Miss Seebold, of Vienna, from the Theatre An der Vienna; Mlle. Hecht, from the Operatic Theatre of Munich; Mlle. Degeon, also from Vienna; Mlle. Hales, of the Carl Theatre, Vienna; Mr. Klein, of Berlin, the great tenor; Mr. Walter, of Vienna; Mr. Steiner, with four gentlemen who sing second tenor. Mr. Schultz will be our basso, and we have an entire new chorus of twenty ladies, and the same number of gentlemen. We also have two new orchestra conductors, both of which gentlemen are quite celebrated as musical composers. Our dramatic company is composed of Miss Kuehle, as leading lady, who makes her debut at our theatre, Mme. Viersing Hauptmann, Mr. Muller, Mr. Lenck and Mr. Hunker, all of Vienna, who will be well supported. I purchased many costumes while abroad, and hope to have a good season.

We are in receipt of the following unique letter from the Thalia people:

"DEAR SIR: We take the liberty to inform you that we will open our theatre on Sept. 14 with the historical drama, Demetrius, fragment from Schiller, completed by Laube, on Sept. 15. We will play the first time in America, Gypsfigur, and on Sept. 20 Die Glocken von Cornville, with Miss Jenny Stubel and entire new companie of sixty actors and singers, and chorus brought over on board the steamers Saller, Nienberg, Lessing, and Main. Madame Geistinger will appear the first time on Sept. the 27th in Donna Juanitta, also in Adrienne Lecouvreur, Maria Stuart, Tochter Bellals, and Das vernunftehe Schloss, and start for a tournee trough the West, including San Francisco and New Orleans on or about Novbr. 15th. Most respectfully, yours truly,

"DIE DIRECTION DES THALIA THEATERS."

Clara Louise Kellogg.

"I fear I cannot give you much news," said Miss Kellogg, as she sat chatting with a MIRROR reporter in her room at the Clarendon. "I have been in New York but a short time, and so know next to nothing regarding musical matters."

"Any facts regarding yourself would be of interest to the public."

"Oh, that is a very egotistical subject. I think a newspaper 'interview' always sounds as if one was the great ideal of the public, and I have no idea of assuming such a position yet. However, if you will promise not to make me talk like an idiot I will do the best I can. I open my concert season at a musical festival at Worcester, Mass., September 29; from thence I shall travel West and South. It is among the possibilities that before the season ends I may have an opera company; Messrs. Pond and Bachert have engaged as a company, in addition to myself, Mlle. Alta Pease, the contralto; Sig. Brignoli, the tenor; Mons. Miranda, as basso; Herr S. Liebling, as pianist, with Mons. Adamawski, as violinist. I am in hopes of being successful, but of course you cannot tell."

"Is there any musical news abroad?"

"The great success is that of Signor Mosini, the tenor, who has been singing at St. Petersburg and Barcelona. You can publish columns of 'gush' about him if you wish, and can say I said it all, for I am captivated with his voice. I understand he wishes to come to America, but his terms are about 100,000 francs for a five months' season—so I am afraid that he won't come. The Patti American tour has fallen through, I fear. I think she really intended to come, because she wrote my mother to that effect. But I learn that she has notified the Steinways that she will not come, not being satisfied with her terms. Then, there is Mlle. Nevada—little Nevada, as they call her—she is singing in Italy, and is creating the wildest enthusiasm. Her voice is a light soprano, but is very sweet, and is perfectly cultivated. She is so sweet and pretty that people are just crazy over her. Mlle. Van Zandt is also on the high road to success. I only heard her on her opening night, and as she was suffering from nervousness, would not like to express an opinion regarding her voice. The Mapleson and Gye scheme has collapsed, you know. I thought it would from the first."

"Have you any views to express regarding the chances of American girls going abroad to study?"

"I have already said that it is next door to utter ruin—morally especially. I say to all American girls, 'Stay at home; there are enough good teachers here.' It is a good plan to go abroad and 'finish' a little, but I should advise them to be careful when they do so."

"Who is the best teacher abroad?"

"Gracious, what a question! There are lots of them. You can't make me recommend anyone especially. Why, I receive dozens of letters from American girls asking where to go to if not to Europe. I only wish that I had never said a word about the matter to anyone. There is Madame Marchisi, who trained Gerster and little Nevada, and Bianchi, who is a good teacher; she's now in Paris. No, I won't express an opinion regarding American teachers. If I did so, my life wouldn't be worth living."

"Have you attended any New York theatres?"

"Yes; I went last night to the Madison Square, and saw The Professor. How did I like it? I think it is the——, but I won't express an opinion; I laughed so loud at the play that I was ashamed of myself, and an old man down in front came around and requested me to stop."

"Was it at the humor of the play?"

"The humor? I didn't know there was any 'humor' in it. I laughed because I was so surprised. The Madison Square is holy, and I don't wish to say anything against it, only I hope for the credit of American playrights that we will enjoy Mrs. Burnett's play."

"Did you see Coney Island?"

"I am sorry to say I did, and I hope I shall never see it again. Well, I guess you have my 'opinions,' such as they are. Good morning."

Charley Harris' Work.

"One, two, three! No, that's not right," resounded a voice through the lobby of the Fifth Avenue Theatre, as a MIRROR reporter stepped upon the stage. The voice was found to belong to Mr. Charles Harris, who was immediately accosted by the scribe. "What do you want first? About the opera company, you know. We are rehearsing Madam Favart, and are almost already for the first performance, you know, which takes place the 19th. On the following Thursday, you know, we produce Patience, followed be the great London success, Claude Duval. In Madam Favart alone we employ a procession of over 150 people, you know, and as the costumes were manufactured in England under my personal supervision, I think that the opera will be a grand success, you know. Howson will appear, and H. Leslie, formerly of the Alhambra in London, you know, with Miss Jansen, and a host of others. Why me boy, it's got to go!"

"When do you return to England?"

"In about a month; but I shall only remain there a few weeks and then return, you know, to America, when I shall rehearse 'Youth' for Wallack's Theatre, and I shall also produce a pantomime at Niblo's about Easter time, you know. Oh, I am going to stir them up here, you know."

"How is your brother's theatre, in Drury Lane, doing?"

"Me brother Gus has the biggest thing on record, you know. Why, it's 'Youth,' which is the grandest success of the age, me boy. By the bye, Gus has been decorated by a Duke with an unpronouncable name for the courtesy shown by him to the Saxe Menningen company, you know. In June, the German opera company, led by Richter, will appear at brother Gus' theatre, you know."

The reporter knew enough, you know, to leave, as the turmoil of a rehearsal was too great to allow further conversation.

Opera at the Concert Hall.

"Hold on!" shouted E. M. Stuart to a reporter of this paper, "I have a new idea to divulge to you. What is it, eh? Well, I have just concluded arrangements for the rental of the Metropolitan Concert Gardens, and I am organizing one of the biggest companies in existence to play there—see?"

"What will you produce?"

"Comic opera alone. I shall build a large stage, and separate the house into a portion for gentlemen to take ladies, and for family parties, while the balance of the auditorium will contain tables where one can order a dinner, lunch, etc., and can sit and smoke while enjoying a representation of an opera as good as any given at the best theatres. In fact the house will be like the Alhambra in London. Popular prices will be the rule, and I rather imagine I shall make a 'go.'"

"Have you engaged your people yet?"

"Rose Stella, Myron Callee, Ed. Connell, William Seymour, Welsh Edwards and others are virtually engaged. I am already picking up chorus people."

"When do you open?"

"October, with the Chimes of Normandy. It is to be a new version of the piece never before given in America. Other light operas will be put in immediate rehearsal so that I can give my patrons a constant change. J. C. Scanlan will play his operas at my house, and if I don't paralyze some of the regular theatres I'll inform you of the fact. The idea is a new one in the city, so it is bound to pay. My lease of the Garden is for twelve months, with a three years' refusal after that time. I shall have about one hundred and fifty people in my company, of undoubted celebrity, and shall have the finest scenery and costumes."

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.
LOVE'S LABORS LOST.

MRS. EVERETT PROTESTS.

NEW YORK, September 12, 1881.

EDITOR NEW YORK MIRROR:

I am indebted to your journal for a few favors.

I wish, with your consent, to increase the debt.

Will you kindly correct an impression of your number of Saturday, September 10.

Ruth is not dead.

Mr. Harry M. Pitt to the contrary notwithstanding.

It seems to me that a great deal of gratuitous advertising is solicited by Mr. Pitt upon his unauthorized settling of the funeral of Ruth.

I am perfectly willing Mr. Pitt should be advertised; perhaps no actor in America needs it more, but not at the expense of Ruth.

I am making every effort to have some reconstruction work done upon Ruth, when I will try to organize another company.

I may be able to find a few actors and actresses from the ruins of the Coney Island and Loyal Till Death and Smiff staff.

Not the slightest offense in the world is meant to the authors or proprietors of the above mentioned; but I simply wish, in a mild way, to suggest that there are those who are older, and consequently should be wiser, who have fared no better than have I.

For myself, I have no personal vanity; but for the principle for which Ruth was launched, I am willing to "work and wait" yet a little longer, of the firm faith that "nothing grand or beautiful grows save by gradual slow degrees."

"The battle is not to the strong alone, 'tis to the vigilant, the active, and the brave."

With every feeling of gratitude for the past, and hope for the future,

I remain, respectfully yours,

MRS. RUTH EVERETT.

THE OBELISK BY ALL MEANS.

NEW YORK, Sept. 13, 1881.

EDITOR NEW YORK MIRROR:

Your self-congratulations over the good work of THE MIRROR in bringing about the disruption of "the gang" and the consequent disgrace of its chief, are very well deserved.

As to your rather profuse compliments to me for any part I may have taken, I do not feel that any are due; certainly they are not until the work is finished, as it will be some day. However, I am not over modest, and I hasten to signify my readiness to accept the "enduring memorial" suggested by you. But I must name it. Suppose we say the OBELISK, or a medalion in brass of the late chief's cheek? I can think of nothing more enduring than the last.

Yours truly,

WM. F. G. SHANKS.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

definite has yet come to the surface.—The Academy management should at once prohibit the peddling of refreshments and song-books in the parquette.

COLUMBUS.

Comstock's Opera House (Frank Comstock, manager): Happy Cal Wagner's Minstrels gave a bad show to big house 8th. Tony's Denier's Humpty Dumpty company played to good business 10th; show good. Coming: Tony Pastor 22d, to be followed by B., W., P. and W.'s Minstrels and Hill's Deacon Crankett.

Grand Opera House (Col. Theo. Morris, manager): Coming: Marie Prescott 23d and 24th; Curtis 26th, 27th and 28th; Robson and Crane 29th, 30th and 1 Oct 1.

Items: Barry and Fay's Comedy company will be at Comstock's 14th and 15th.—Manager Morris has returned from New York.—Comstock's working force consists of F. A. Comstock, business manager; A. B. Stevenson, treasurer; P. H. Beltz, C. J. Link, and H. Buck, stage carpenters; B. T. Bucy curtain man; Prof. John Bayer, leader of orchestra; A. M. Dessinger and Charles W. Benner, property men; George W. Little, chief usher; and Charles W. Benner, advertising manager.—W. A. Mason has joined the Bella Golden combination, and W. N. Compston the Alvin Joslin company.—Frank Comstock did a big business with Annie Pixley on his Ohio circuit this week.

RAVENNA.

Hi Henry's Premium Minstrels 8th to good house; performance good. Anthony and Ellis' Uncle Tom's Cabin billed 13th. Stevens' Uncle Tom, Collier's Banker's Daughter company and B. McAuley are booked.

SANDUSKY.

Bumiller's Opera House (William Stoffle, manager): Opened with Frank Mordaunt in Old Shipmates 7th, to a large house notwithstanding the excessive heat. The play and company are first-class in every particular.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Den Thompson in Joshua Whitcomb 7th to a good house. Frank Mordaunt in his new play of Old Shipmates was well received 8th, 9th and 10th. Manager Joseph Frank reports the piece as having made a hit wherever it has been presented. Rose Eytinge in Felicia next week for five nights, commencing 13th.

The variety theatres, as usual, are offering "unparalleled attractions" for Fair week. At the Adelphi are the Hollys, Jus and Lolo, sketch artists; Smith and Strauser in a musical act and the three Walton Bros., gymnasts—in addition to the large bill offered last week. Billed at the Comique are Mattie Gray's Female Minstrels; Conners and Kelly, song-and-dance artists; Duncan Sisters, serio-comic; and Emma Lulu in ballads.

Item: D. S. Amsden, business agent for Rose Eytinge, and Robert Griffin Morris, author of Old Shipmates and Baker and Farron's new play Up Salt Creek, were in town last week.

XENIA.

New Opera House (John A. Hivling, manager): Tony Denier's Humpty Dumpty opened the season 8th to a large house; the performance was well received.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Lillian Cleves, supported by an excellent company, presented Only a Farmer's Daughter to a fine audience 5th. As Mme. Laurent Miss Cleves is deservedly worthy of praise, and Bertha Welby as the Farmer's Daughter, did exceedingly well; the balance of the company did well, and play was well received. The Galley Slave, with Maud Granger as Cicely Blaine, was produced to fair business 8th. Miss Granger received well-merited applause; the company is an admirable one. Nick Roberts' Forty Clown combination appeared to fair house 9th, giving a very pleasing evening entertainment. Mr. Roberts would improve the performance by cutting the forty clowns down to about twenty, which would be nearer to the number on the stage. Mahn's English Opera company in Boccaccio 19th, and the Child of the State combination 21st.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors: Haverly's European Mastodons played two nights to good business 9th and 10th. The house was well filled the opening night, but at the second performance the attendance decreased. The entertainments gave splendid satisfaction. Annie Pixley, in M'liss drew a large and cultivated audience 10th. The Lilliputian Opera company 15th. Booked: Lillian Cleves, 16th, 17th; B., W., P. & W.'s Minstrels, 19th; Collier's Banker's Daughter, 22d; Lawrence Barrett, 23d, 24th; Rose Eytinge, 28th, 29th; Pat Rooney, 30th and Oct. 1.

Gem Theatre (M. J. Cain, proprietor): New faces 12th: Malville and Whiting, Trudell and Rowan, the Haleys, Frank Marion, Jennie Garey and Edna Markley.

Items: The Baker folding chairs have been placed in position at the Opera House.—Barry Maxwell and John Styles closed their engagement with Haverly's European Mastodons 10th to join Gordon's New Orleans Minstrels; Nov. 27 they go to San Francisco to join Billy Emerson at the Standard Theatre. Emerson closes at Philadelphia 29th, and from there goes to the Pacific slope.—A well informed showman told your correspondent that Haverly was about to consolidate his minstrel troupes.

CARBONDALE.

Nealon's Music Hall (John Nealon, proprietor): Leavitt's Rentz-Santley company 8th, to good house. First-class performance. Coming: Duprez and Benedict's Minstrels 22d; Canfield, Booker and Lamont Pantomime company, Oct. 22.

DANVILLE.

Opera House (Frank C. Angle, manager): Oliver Doud Byron gave a "queer" show to fair business 8th. The Clarke-Gayler Connie Soogah company 10th, to medium house. The play is one of Mr. Gayler's best works, and was well received. The company are first-class. George Clarke, J. F. Hogan, Jennie Yeamans and Miss Claire are deserving of special mention; they interpreted their respective parts in such a manner as to establish themselves favorites at once. Coming: George H. Adams' Humpty Dumpty troupe, under Manager Mishler, 20th; Herne's Hearts of Oak Oct. 1; Duprez and Benedict's Minstrels 5th; Vosburg Dramatic company 8th.

Items: The Clarke-Gayler company returns here by request in November.—Dan Frohman has written requesting our managers not to book any Hazel Kirke company without Mallery's consent. Where's Steele Mackaye?

ERIE.

Park Opera House (Wm. J. Sell, manager): Frank Mordaunt and company appeared 5th, in his new play of Old Shipmates to a large audience. Collier's Banker's Daughter 10th, to equally large business. Booked: Hartz for week of 12th; Barlow, Wilson, Primrose and West 20th; Jollities, 26th.

EASTON.

Opera House (W. M. Shultz, manager): The season was opened by Oliver Doud Byron in Across the Continent. He had a very large house, the galleries being crowded. The rather florid style of the play seemed to give the "gods" intense satisfaction. The only attraction billed for next week is Maud Granger in the Galley Slave 12th.

HARRISBURG.

Opera House (H. J. Steel, manager): Nick Roberts' 40 Clown Minstrels played 7th to a fair audience. Booked: Haverly's Strategists 23d; Mr. and Mrs. W. J. Florence in Almighty Dollar 27th.

HONESDALE.

Liberty Hall (J. W. Kesler, manager): Madame Rentz's Minstrels, 8th, to good house, giving a good show. Billee Taylor was creditably played.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Nick Roberts' Humpty Dumpty combination drew a good house 5th. The appearance of everybody in the minstrel part with a clown's head, and the change of white from the customary black is a novelty and took well. The Clipper Quartette sang well and the Onofri Brothers were among the best features. The Galley Slave company played to fair business; the company is partly the same as last season. Booked: Connie Soogah 14th, Nat Goodwin 15th, Jennie Lee 20th, Mahn's Opera company 22d, Strategists 24th and Florences 26th.

MAHANOY CITY.

Metz City Hall (C. Metz, proprietor): Nothing the past week. Coming: Holman's Opera company 19th, followed by A Life's Mistake. Mishler has contracted for three more productions but has not, as yet, named them.

NEWCASTLE.

Opera House (R. M. Allen, manager): Annie Pixley was greeted with a large and enthusiastic audience 7th in M'liss. Her support is very poor; in no particular does it equal her former company. Hartz, the magician, held the boards 8th, 9th and 10th to fair houses, giving satisfaction. B., W., P. & W., 15th. Nothing further booked for this month.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Barry and Fay's Comedy company in Muldoon's Picnic, Aug. 31, gave a good show to good business. Annie Pixley in M'liss gave a splendid performance to only a fair house. Booked: B., W., P. & W.'s Minstrels 16th, Lawrence Barrett 22d, Banker's Daughter 23d, Rose Eytinge 27th.

PITTSBURG.

Opera House (John A. Ellsler, manager): Mrs. G. C. Howard and combination, in Uncle Tom's Cabin, closed a fair week's business 10th. Tom Keene and company open 12th for the week. Rice's Surprise Party 19th.

Library Hall (Fred A. Parkes, manager): Jno. E. Owens and company played to light business during the week ending 10th. Lawrence Barrett and company one week, commencing 12th. N. C. Goodwin, Jr., 19th.

Williams' Academy (H. W. Williams, manager): Packed houses were the nightly rule at this establishment last week, Alf. Burnett and combination occupying the boards during the present week. Sprague's Novelty company 19th.

Items: Milt Gotthold was in the city last week.—Manager Hanna of Cleveland was in the city 11th.—Tony Pastor and combination will be at the Lyceum, this city, 27th and 28th.—Several parties in this city are talking seriously of reopening Trimble's variety theatre.—McKeesport, Pa., is to have a new opera house to cost $15,000.—Eugene Schmidt, leader of the orchestra at the Academy, is in trouble. The matter is of a domestic nature and will shortly be ventilated in our courts.—Wm. Turner dispenses the pasteboards at the Library Hall box-office this season.

PITTSTON.

Music Hall (W. D. Evans, manager): Clarke-Gayler company in Connie Soogah 8th to fair house; company good. Oliver Doud Byron in Across the Continent 10th to large house; the usual melo-dramatic performance.

READING.

Grand Opera House (Geo. M. Miller, manager): Only a Farmer's Daughter 5th to a well-filled house, and the performance was very satisfactory. Nick Roberts' pantomime drew a good house 10th and gave a good show. Booked: Geo Clarke, 13th; Fred Paulding, 19th and 20th; Spiller's Rooms for Rent, 21st; followed by Jennie Lee as Jo, Wilbur Opera company, Haverly's European Mastodons, etc.

Academy of Music (John D. Mishler, manager): Galley Slave drew a good house 7th; performance unexceptionally good. Booked: Nat Goodwin, 14th; Mahn's Opera company, in Boccaccio, 20th; Diplomacy, 22d; George H. Adams, 26th; Mr. and Mrs. Florence.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Oliver Doud Byron, in Across the Continent, 9th, to good business. Booked: George Adams, 17th; Hoey and Hardie, 19th and 20th; Wilbur Opera company, 23d; Leavitt's Gigantean Minstrels, 27th.

SHENANDOAH.

Academy of Music (P. J. Ferguson, proprietor(: Lillian Cleves in Only a Farmer's Daughter to fair house. Company the best that has visited our city this season. Booked: George H. Adams Pantomime company changed date from 16th to 24th.

Item: Manager Haverstock, of this place, will visit New York about the 19th, for the purpose of booking good attractions for a few choice open dates.

SOUTH BETHLEHEM.

Yost's Opera House (M. E. Abbott, manager): Oliver Doud Byron canceled the date of the 10th here for reason unknown to us, and played in Pittston. George H. Adams' Humpty Dumpty 14th; the sale of tickets is very large.

Item: J. H. Murray's Circus is extensively billed for 15th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Chas. L. Davis, as Alvin Joslin, 5th, to large house; the performance was only mediocre. Bartley Campbell's Galley Slave was most ably rendered on 9th; the leading characters were called before the curtain several times during the evening. Booked: George H. Adams 16th; Mascotte 22d, Leavitt's Giganteans 28th.

Items: Geo. H. Adams has a very handsome stand of bills which he had photographed.—Notwithstanding the extreme heat every company that has thus far visited us has met with great success.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliot, proprietor): Clarke-Gayler company 9th, in Connie Soogah, to fair but well-pleased audience. Lillian Cleves company 10th in Only a Farmer's Daughter, to an enthusiastic audience. It is one of the finest plays produced here this season.

RHODE ISLAND.

WOONSOCKET.

Music Hall (S. C. Jameson, manager): Col. Robinson has rented for his Humpty Dumpty 16th. Anthony and Ellis' Uncle Tommers 17th. There are no other dates filled in September.

PROVIDENCE.

Opera House (George Hackett, manager): Leavitt's Gigantean Minstrels entertained a large audience 12th. Gunter's After the Opera finished the week. The company is a fine one, and the play was one of the most enjoyable things we have had this season. Frank Mayo opens 12th in Macbeth. He has a good company, and will produce the same piece the entire week. Next week Mr. Mayo will appear in several Shakesperean characters.

Low's Opera House (William H. Low, manager): The Mimics showed here two nights of last week; good variety show. Booked: Callender's Georgia Minstrels, 22d, 23d and 24th; Annie Pixley, Oct. 2d, week.

Theatre Comique (Hopkins and Morrow, managers): Since this house has been made over it is a little gem. The shows are first-class and audiences large and pleased. This week the Rentz Santley party.

Park Garden (John McFadden, manager): The Mascotte still keeps its popularity. Mrs. H. E. H. Carter returns as Bettina this week.

Sans-Souci Garden (William E. White, manager): Manager White has a benefit Wednesday evening. The Mascotte will be sung every night this week.

Items: Our College Boys are reorganizing, and will soon start out—it is said under Leonard Grover's management.

SOUTH CAROLINA.

CHARLESTON.

Owen's Academy of Music (I. M. Barron, manager): The season opened here 9th and 10th, with Anthony, Ellis and Hathaway's Humpty Dumpty; they had a crowded house. The show is a good one of its kind. Fay Templeton, booked for 14th and 15th has canceled; she will appear later in the season. Haverly's Mastodon Minstrels booked for 21st.

Items: Manager Barron arrived here on the 4th and is hard at work brightening up the house.—We look for a prosperous season.

TENNESSEE.

MURFREESBORO.

Opera House (Hirsch and Landsberger, managers): Johnston and Miller's Operatic Comedy company appeared 7th and 8th in The Two Medallions, to only fair houses. The performance was fully up to the standard of modern musical comedies, and some of the airs are paraicularly catching. Amy Lee, the stellar attraction, is a pleasing vocalist, and rendered her numbers in excellent style. The company is an evenly balanced one, and deserve full houses wherever they go.

Item: M. B. Curtis has cancelled his date for the 29th.

VERMONT.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): The Tourists to fair business (date not given by our correspondent). Booked: Neil Burgess 16th; The Jollities, 19th.

VIRGINIA.

DANVILLE.

Opera House (Catlin and Talley), manager): Fay Templeton gave The Mascotte to a packed house 6th. The performance gave general satisfaction, although some of the voices were rather weak. The costumes were the finest ever seen here. Fay was at one time a pupil of the Methodist College here, and was warmly received by her many friends and acquaintances, both on and off the stage.

Item: Coup's Circus coming Oct. 4.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Fay Templeton Opera company presented The Mascotte 5th to a large audience. The opera was very acceptably rendered throughout. Fay seemed perfectly at ease in her new field. Seth M. Crane, as Pippo, divided the honors with the young star. Alice Coleman, in her cornet solos, deserves special mention. "Good luck" seems to be following this Mascotte thus far on their route. Reserved seat sales for John E. Owens 11th and 13th indicate large audiences.

NORFOLK.

Academy of Music: B., W., P. and W. Minstrels 5th; two thousand people applied for admission, four hundred of whom were turned away for want of standing room. The performance, in point of excellence, surpassed everything in minstrelsy we have yet had. Haverly's Mastodon Minstrels 15th.

Item: The agent of George Kunkel's New Minstrels is in town arranging for 16th and 17th.

PETERSBURG.

Academy of Music (John B. Ege, manager): A large audience greeted the B., W., P. and W. Minstrels 6th, and they gave general satisfaction. Haverly's New Forty 14th. Booked: John E. Owens as Solon Shingle 19th; George Kunkel 20th.

RICHMOND.

Theatre (W. T. Powell, manager): B., W., P. and W.'s Minstrels filled the house from pit to dome 7th; hundreds were turned away; the receipts were nearly $1100. Haverly's New Mastodon Minstrels 11th and 12th; John E. Owens 15th, three nights and matinee.

Opera House (A. B. Duesberry, manager): The opening of this house has been postponed until the 19th. Most of the people who were booked for the 12th canceled their engagements without assigning satisfactory reasons. Mamie Wallace, Ada Woventon and the Price Bros. have arrived.

WEST VIRGINIA.

WHEELING.

Tony Denier's Humpty Dumpty company are billed for the Opera House 13th.

The Academy of Music will be opened the 12th with a first-class variety company.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin and son, proprietors): The reopening of this house by Lawrence Barrett, in Hamlet, 3d, drew forth the largest and most refined audience for years. Barrett was warmly received, and his rendition of the melancholy Dane was a masterly and scholarly effort. The Wallace Sisters (Jennie and Maud) play a three nights' engagement 7th, 8th and 9th. Humpty Dumpty company 19th. James Gulick's Rooms for Rent combination, booked for 27th, has canceled till later. Carrington Concert company later in the month. Cal Wagner's Minstrels 21st.

EAU CLAIRE.

Music Hall (L. Parrish, manager): The Swedish Quartette came 8th, giving an excellent entertainment to a large audience.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Hazel Kirke 5th for one week by the Madison Square Theatre company was the grandest play that Milwaukeeans have ever witnessed. The attendance was good all the week. Sol Smith Russell 12th, one week; John McCullough 19th, one week.

Academy of Music (Harry Deaken, manager): Lawrence Barrett 5th, one week, has attracted good houses, giving his several impersonations in his masterly manner. The supporting company was good. Some of the new scenery added greatly to the interest of the plays. The new drop curtain of the house is generally admired. Salsbury's Troubadours 18th, one week; Buffalo Bill 25th.

RACINE.

Opera House (McFarland and Rusco, managers): Salisbury's Troubadours 10th. House crowded and the company enthusiastically welcomed.

CANADA.

BROCKVILLE.

Opera House (George T. Fulford, manager): Ada Gray opened the season in East Lynn to good business 3d. Rose Eytinge in Felicia to a good house; performance first-class. Booked: Baker and Farron 29th; Galley Slave Oct. 11; Mr. and Mrs. W. J. Florence 18th; Frank Mordaunt company 26th.

HALIFAX.

Academy of Music (J. Jack, secretary): Corinne Merriemakers performed The Mascotte 1st and 2d, and The Magic Slipper, matinee, 3d to large houses. They left on the 5th for St. John's, N. B. Cole's Circus will be here 23d and 24th.

HAMILTON.

Grand Opera House (J. R. Spackman, manager:) Sol Smith Russell in Edgewood Folks had a splendid house 5th, and he was inimitable as ever. Hill's Deacon Crankett combination played 7th, considering the weather, to a large house. Both play and company delighted everybody and a packed house awaits their return. Booked: Collier's Banker's Daughter 15th; Baker and Farron, 16th, 17th; Leavitt's Minstrels, 23d; Big Four Minstrels, 29th; Lotta, Oct. 1; Power's Comedy company, 3d to 7th; Barry and Fay, 8th.

Academy of Music (Joseph Kneeshaw, Smith and Hawley's company presented Needles and Pins 5th to a light house.

LONDON.

Grand Opera House (C. J. Whitney, lessee and manager): This magnificent house is completed, and presents an elegant appearance. It was opened by Rose Eytinge, in Felicia, 8th, to a large and fashionable audience. It is Mr. Whitney's intention to play first-class companies only at this house. Booked: Collier's Banker's Daughter, 16th; Leavitt's Gigantean Minstrels, 20th, 21st.

Holman Opera House (George Holman, manager): Sol Smith Russell, 6th, gave a very pleasing entertainment to fair business.

MONTREAL.

Academy of Music (H. Thomas, manager): Ada Gray and company in East Lynne during week of 25th, to good business, considering the very hot weather. The company might easily have been better in many respects. Mr. Darrell, in the part of Levison was exceedingly good. Booked: The Tourists, 12th.

Theatre Royal (J. B. Sparrow, manager): Florence, Gillette and company in Romeo and Juliet, Camille, Ingomar, etc. Romeo seems too heavy for Miss Gillette, although very acceptable, but her other assumptions were quite creditable. Booked: The Jollities company 12th, week.

Items: Cole's Circus will show 13th, 14th, 15th, to the annoyance of the local exhibitions.—The season is now fully opened, and the managers promise many and good things during the coming year.—The changes in the entrance and the lobby at the Royal are great improvements, and show a desire to please which will be sure of appreciation.

OTTAWA.

Grand Opera House (John Ferguson, manager): Rose Eytinge in Felicia to a large and fashionable audience 5th. The cast, with exception of the star, was not above mediocrity, and the performance did not give the satisfaction anticipated. Booked: Florence Gillette 12th, 13th, 14th and 15th.

Item: W. W. Coles' Circus and Menagerie will be here 12th. Florence Gillette will suffer in consequence.

ST. CATHERINES.

Academy of Music (A. G. Brown, manager): Deacon Crankett combination 8th. A good performance to a slim audience, owing, no doubt, to the World's Regatta going on in Toronto same day. This combination is billed for Montreal one week commencing 19th. Booked: Collier's Banker's Daughter 17th; Big Four Minstrels 28th.

Items: It is announced that James O'Neil, now with Hill's Deacon Crankett combination, is going to star next season in Shakespearian characters.—Mr. Attwood, advance agent Collier's Banker's Daughter combination, is in the city.

ST. JOHN, N. B.

Mechanics' Institute (Micawber Club, lessees): Corinne Merriemakers 5th, 6th and 7th to good business. R. J. Burdette, of the Burlington *Hawkeye*, in lecture Pilgrimage of the Funny Man, 8th. Booked: Weber Male Quartette, of Boston, 13th and 14th; Cole's Circus 28th and 29th.

TORONTO.

Royal Opera House (J. C. Conner, manager): Bartley Campbell's drama, My Geraldine, was produced 5th, one week. Business large. Play and company both creating a very favorable impression here, and for week of 12th we have same company in the Galley Slave.

Grand Opera House (O. B. Sheppard, manager): Deacon Crankett combination held forth to large business. Combination good. Balance of week this house was well filled, the production being Edgewood Folks. The attraction, of course, being Sol Smith Russell. Toronto Opera company in the Pirates 12th and week.

Types of Stage Villainy.

BOWERY.

GRINDOFF.—"Hist! Methinks I hear his footsteps. Revenge's within me grasp! Ha-a-a! To your work, good dagger! and with thy cold blade carve r-r out me sweet revenge!"

(During this passage the audience remained spell-bound, and the cracking of a single peanut shell in the third tier can always be distinctly heard.)

FIFTH AVENUE.

DE SKINEM.—"And now, madame, it is my turn. You rejected me for old Silvertop, the great banker. Well, the poor old imbecile—don't frown, madame, it's true, and you know it—suppose he is married to Miss Vere de Vere? Ha! ha! What madame, if I should reveal to him your true history—Don't ring. But listen, Silvertop is wealthy—I am proportionately poor—a cheque, say for fifty thousand dollars—a mere trifle to Silvertop—will restore my fortune. Tomorrow (sneeringly) I shall expect your answer."

Drift-Wood.

Mr. Augustus Montmorency is a "juvenile man"—that is, he plays lovers and pretty fellows generally in a traveling combination, and is the "cynosure of neighboring eyes" in the hotels and boarding-houses on his circuit. The landladies' daughters at the latter abodes are specially captivated by his airs and graces, and in one of their scrap-books, the secret repositories of hidden thoughts, the following effusion was found by the writer's bosom friend and confidante, who incontinently "gave it away" to her young man, who passed it over to the writer. The lucubration runs thus, spelling and all:

Our own Augustus' gone,
And we are left alone,
And no more will our hearts be gladdened
By his laugh.

P'raps I'll ne'er see him again,
So, with a new gold pen,
I sit me down and write
His epitaph.

Oh, 'Gustus! charming creature,
Will I ever again meet yer,
Or hear your sweet voice asking
For more pie?

Shall I ne'er surnade you more
With a comb outside your door,
While you calmly sit and listen
With a sigh?

Though you're gone, and all is gloom,
Still I wander through your room,
Still redolent of cosmetique
And smoke.

Ah! if you only knew,
Comment je pense a vous,
And what tender recollections
They evoke,

I'm sure that you would write
Me a letter every night,
And let me know if you're
Alive and well.

I should prize it, oh! so much,
E'en though wrote in French or Dutch—
Oh! won't you send a letter to
Your Sal?

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Pen and Pencil.

And to think they lived through it—that the whirl of legs, the kaleidescope of arms, the forked lightning of bodies left 'em all safe, sound, and not a bit sorry for it at the end. I'm not fond of the Park—very few people are—but as I stretched out my stiffened legs, and eddied out from the cramped, uncomfortable seats into the freedom of the street, I wiped away the last tears of laughter which trembled on my nose, and heartily agreed (all except the profanity) in the opinion of an old gentleman, as round and red as a Winter apple, who critically rubbed the spot covered by the lower part of his vest, and chucklingly ejaculated: "By ——, it was good!" So it was. All the Hanlon-Lees—every acrobatic one of 'em—from William, the active, to Alfred, the wiry—were capital, and I haven't laughed and shook my lean sides so much since Brown's Elfins and Mermaid disported at the Standard. I felt, when I got out, just as if Professor Draper had taken one of his big electric generators out from the laboratory where he pursues his

The much married Party

scientific studies, put the positive and negative wires on either side of me, and then set the machine in rapid motion for a couple of hours. It's hard to describe the impression of the incessant rattle that the pantomimic comedians left upon my vision. Imagine a basket of champagne, heaped over with soda siphons, propped up with ginger ale flasks—imagine this, I say, touched off with a couple of pounds of powder, and you'll perhaps be able to form a conception of the fizzling, sizzling, seething, spurting fun which the Hanlon-Lees give off in their highly-hilarious entertainment.

Penley, the actor who plays Dwindledown, is capital. I knew just such an irascible, snarly, unreasonable, pig-headed Englishman, who lived in Forty-second street; but he was worse than Dwindledown because he had only one wife, and it was loudly whispered that her resistance was not of that peach-and-creamy, sugar-and-milky nature lovers talk about on the benches in Union Square at night. Connubial bliss, I'm given to understand, seldom

The Bride — sweet — lovely — charming — exquisite etc.

fills the bill in this respect. Often the peaches are over ripe and the cream is sour, or the sugar is adulterated and the milk is skimmed. Such an old beast of a husband as Penley makes Dwindledown is fortunately as rare as a lucky run of numbers at roulette, and I challenge the Giddy G. or any other fossil—beg pardon—*female* to prove otherwise. (This is open to all. Entries closed Saturday next, 4 A. M.)

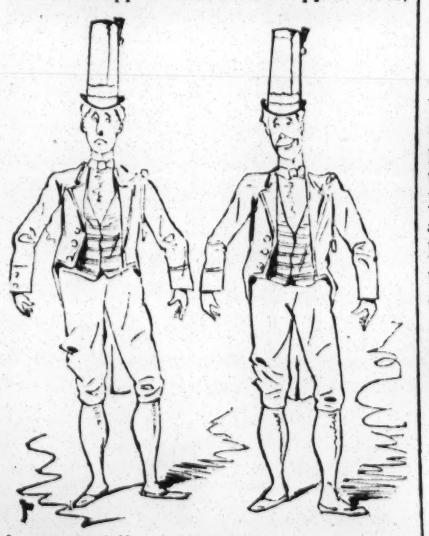
"Num, yum!" shrieked a *gamin* in the upper regions when Annie Randolph, the sweet, slender young thing who played the villainous Dwindledown's bride, came on, and the same sentiment of admiration was echoed by a light-headed, heavy swell named Barton, just ahead of me, when his expressionless face flushed to the hue of a faded saffron flower, and he exclaimed "Aw! Is she not delicious?" She was—too distinctly something.

The Irishman of Mr. Glenny was remarkable for the rotundity of his body and the peculiarity of his brogue. This latter came and went like the rash on the skin of a mewling infant. It was like the little ball of the thimblerigger: "Here it is" and "here it isn't." I was quite as much bewildered in following the abrupt departures

Imported "Irish"

and arrivals of that brogue as the bumpkin whose eyes aren't fast enough to comprehend the movements of the ball of the aforesaid thimblerigger. Unless I can have my imported Irish straight, I prefer sticking to the domestic article.

The wildest fun was created by the two flunkeys, respectively personated by William and Frederick Hanlon-Lees. Their wonderful appearances and disappearances,


A stack of Spanish "et tractions"

leaps and falls, jumps and catches in the sleeping car, were truly marvellous, and, like the yarns of old Rabelais, very thin, indeed, in the telling. Speaking of the sleeping car reminds me of something I overheard just behind. A fond parent sat beside his son and heir—

"A curly-headed, bright-eyed boy,"

with the bump of inquisitiveness character-

An acrobatic "Gen-d'arme"

istic of American children enlarged to a wonderful degree.

"Pa," said this lad, "what does that sign mean up there?" (pointing to the words "*wagon lits*" painted on the side of the car).

"Up where, Tommy?"

"Up there on the car—don't you see? W-a-g-o——"

"Oh, that? Hum! Well—hum—I guess that's the name of the maker, my boy. Ask me no more questions, Tommy."

The third act has more boiled down amusement in it than the other two put together. It is like the last display at the fireworks

"Get up you silly fool!"

exhibition—the crowning event of the night. Pencil didn't like the fellow who masqueraded as a Spaniard in this portion of the performance—he said he was a stick from Spain. Now, can any rational being see any fun in that?

The lively *gend'arme* in the third act assisted the flunkeys admirably. I should have liked him better had he spoken. Such a

A superfluous incident

very tall man must have a very high voice. If the editor wouldn't crowd me off on this page among the advertisers (just as if I had the yellow fever and had to be quarantined), I would have room to tell you about the *soupcon* of bad manners at the table the Hanlon-Lees teach in their singular soup-spilling tricks, and describe the positively unique expression of countenance Dwindledown wore when the sleepy flunkey curled up for a siesta on a hat-box, and wouldn't wake up, spite of the wholesale big "D's" and injunctions to "get up, you silly fool."

Everything is going wonderfully well...

The Park is crowded every night, the Hanlon-Lees are happy, and their audiences are happier, so under these favorable circumstances I perfectly coincide with Crevasse, the Swiss hotel keeper, in the reflection that "everything is doing well."

(Isn't there something about that last expression which savors of a certain delicate proceeding which accompanies our advent upon this sphere? Strikes me that way.)

PEN.

Professional Doings.

—On October 10, Hazel Kirke will have been presented one thousand times.

—Frederick Paulding opens his season at Reading, Pa., in Salviati, the Silent Man, on the 19th ult. The company will tour through the West and South.

— The Union Square company is meeting with excellent success at the Chicago Grand Opera House. The company will remain there until October 15.

—Wallace Macreary, the tenor singer, is playing Duke de Donegal in Gilbert and Sullivan's opera of Patience, with the Emelie Melville Opera company.

—The right to produce The Professor has been sold to A. Garner, of Sidney, a well-known Australian manager, who will immediately produce the attraction.

—The profits of The Professor at the Madison Square are stated to be $10,000. The piece will be withdrawn early in October. It is also claimed that between seven and eight thousand dollars have been spent by the management in souvenirs during the past eighteen months.

The Giddy Gusher

ON EXISTING GOODNESS.

Some one has written to THE MIRROR to ask if "The Gusher in her crop of anecdotes has not *one* to the credit of the profession?" Why, bless her dear soul (I suppose it's a lady); it's easier to describe the exceptions to a rule—isn't it? The Gusher is an indolent party; the sinister traits in character are like rabbits' ears—easy to get hold of. Virtue is not protuberant. And alas! the public read with avidity all the executions, and skip those pleasant passages in the papers that record the excellent conduct of the exemplary members of the community. Call up the panorama of the immortal Dickens' procession, and see how the wicked and the censurable form the grand army, with here and there a Cheryble and a Peggotty, a Little Dorritt and a Little Nell. It's a labor-saving process to depict the shadows of this life either with pen or pencil. The great masters all felt that. If anyone doubts it, let him notice how the Magdalens outrank the Madonnas in every gallery of the old world. Notice how many clever pictures are unknown or forgotten, while Hogarth dealing with the sores of society is part and parcel of every collection. "Overdrawn," says some one of both Dickens and Hogarth. Well; drawn in strong colors—but the caricatures of Hogarth show the vitality of exaggeration. And, unfortunately, if I write a lot of nonsense that seems to rap somebody's knuckles, that suits the gentle reader, and THE MIRROR steadily refuses to publish my pastoral tale, entitled, "Bread and Milk, or the Amiable Poultice." So what can I do?

But notwithstanding my prejudices in favor of suiting the general public, to-day I will gush for the gentle correspondent who desires to hear some good of the profession. I'll take them just as they come round this corner, and tell you some good thing I know to have been done by each one.

Will you notice that slight, quick moving gentleman in a lead-colored suit of nobby clothes—with a boyish face—and a twinkle of fun in his pleasant eyes? He is a prominent manager, with very little apparent sentiment in his composition. Business—money-making speculations—engross most of his time and any spare moment he gives to jolly boon companions. But quietly and under the rose he has done some truly philanthropical deeds.

He was in the Charing Cross Hotel, London, two years ago, when an elevator for baggage fell on a poor porter one afternoon and injured him so severely that he was carted off to the hospital up the Strand. Some one said the crushed man was an American, and a couple of American women went off one morning to see after his condition. Admitted to the hospital ward, they found the poor fellow, learned he was a lad from Boston who had gone to London to try and find work as an engraver, hearing there was a great demand for such artizans. He had a sick old mother back in the States whom he longed to reach, having failed to get a situation, and getting so far down in the world as to engage as porter in the station at Charing X. He told them of some gentlemen who had given him a sovereign the day he was hurt, and had been before them in inquiries at the hospital; he was very grateful for a little fruit, and as he was in a fair way to get well, that was the last any one thought of him. But five weeks later, down at Liverpool, limping aboard a White Star steamer, one of the American ladies met and recognized the lad she had visited.

"Why, you have had good luck," she said; "you are going home?"

"It was the New York gentleman who paid my passage over and gave me a note to a friend in Liverpool to see I got off right. I begged that letter of the gentleman here," he said, "to keep for his goodness to me." And he pulled it out and the lady read:

FRIEND TEDDY: Be kind enough to see the bearer gets on board the Brittanic. He's weak and crippled from a recent accident, and quite a deserving little chap.

Yours faithfully,
HENRY E. ABBEY.

To TEDDY SAKER, Esq.,
Alexandra Theatre, Liverpool.

Do you see the large lady approaching, with sweet Irish blue eyes, and a face on which time has recorded nothing but gracious lines of loveliness? That is Madame Ponisi, of blessed memory. It is many years ago that one night after playing Lady Macbeth to the old gentleman Forrest's Thane of Cawdor, she went home tired and sleepy, and going to her window to close the blinds for the night, she observed some strange movements on the part of a young woman in the street below. She was walking up and down, and at the approach of any man she would fly up the steps of the house and stand between the doors till the person passed. Presently round the corner came a hard-featured, elderly woman, and under Madame Ponisi's window overhauled the young pedestrian, berating her for her conduct in failing to make any acquaintance with the passers-by. After some moments' abuse the old woman went off back to her door, and the poor young creature stood irresolute as a roystering party of men came down the street, and then she flew up the steps and shut the storm doors behind her as before. Down went Madame Ponisi and suddenly opened the inner door, letting the hall light out upon the trembling figure huddled against the outer one.

The girl turned to fly, but the lady stopped her. In a few words she gathered the unfortunate creature's story—the story of many who go down in this great city. A country home, the spirit of discontent and a rash embarkation upon the sea of vice and trouble. But the girl already loathed the life which she had taken up, and was being forced to continue in it by the wretched woman with whom she boarded. There is not the space to dwell in detail on the course pursued by that Christian actress and woman. The girl was taken in, her clothes wrested by the police from a vile Thompson street boarding-house keeper next day, a position got for her in a spectacle produced by Nixon at Niblo's Garden about that time and the outcast, saved from the street, became an industrious, honest member of the ballet and supported herself creditably for years. There came a day, however, when Caroline (we will call her) went to her benefactress in great perplexity. A stage carpenter, a worthy young man, had asked her to become his wife, but her conscience demanded he should know her past, and if then he wanted her she would gladly be the best wife to him she knew how to be.

"Send him to me," said Madame. Who can describe the anxiety, the fear and trembling with which that poor ballet girl awaited the issue of that interview, or the gratitude which filled her heart when the man she loved put his arms round her and said:

"You and I have reason to thank God that there's such a woman in the world as Madame Ponisi."

That's a jolly-looking little woman crossing the avenue. I presume if I knew her better I could tell you lots of good of her; but she reminds me of her husband, whose home has been the last home of many a stricken player—notably poor old Eph Horn—whose plot over at Cypress Hill holds the dear dead Nelse Seymour. Why, there isn't room enough in a copy of THE MIRROR to condense all the goodness I know of Tony Pastor, who has a tear in his east eye and a hand in his west pocket before a story of human need and suffering is half told to him.

Now I could go on and on for a couple of columns, but I must rush home and break the back of about thirty stiff-necked front hairs in my bang for to-night's performance of Le Voyage en Suisse. Next week I will tell you exactly who was there and what they had on—items of vital interest to us girls.

But haven't I begun well? Why, bless you, correspondent of THE MIRROR, I know something good of every man or woman I know on earth. There's not an actor on the Square but has his redeeming quality. Just see yon fakir rushing round the corner to Simpson's for his Fall overcoat on his first week's salary, if you don't believe what is being told you by

THE GIDDY GUSHER.

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I HAVE BROUGHT SUIT AGAINST SAID MALLORY. AND I HEREBY WARN ALL MANAGERS NEGOTIATING WITH SAID MALLORY FOR SAID PLAY, THAT I SHALL HOLD THEM RESPONSIBLE FOR ALL DAMAGES OR ROYALTIES DUE ME FOR THE PRODUCTION OF HAZEL KIRKE IN THEIR THEATRES WITHOUT MY CONSENT.

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"	"	Thursday, " 8....	803 20
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The situations for Rudolph afforded George S. Knight the fullest opportunity for the display of those pathetic and touching qualities which made him so popular as Otto. As a tramp he was for rags, wit and coolness an ornament to the profession. In his songs and dances, as Dancing Rudy, he was as lively and bright as ever, and was frequently and loudly applauded. As to Mrs Knight, it gives her a chance to display her dresses, which are costly and attractive. The play was well performed and met with a hearty reception from the large audience which gathered to greet the Knights.—N. Y. Herald.

Altogether, Baron Rudolph, as presented last night at the Grand Opera House, must be pronounced an achievement worthy of its author's reputation and worthy of the popular reception which it commanded.—Evening Telegram.

Mr Knight was very successful in portraying the noble tramp, and his songs and jests were as amusing as his pathos, of which he has not a little, was touching. Mrs. Knight made a distinct hit as the Widow Dashwood. The house was well filled and a warm welcome was extended by the audience to both Mr. and Mrs. Knight.—N. Y. Star.

As Rudolph, Mr. Knight was very good. His make up as a tramp was excellent, as was also his delineation of a type of the gentry who cause our rural brethren so much trouble. Mrs. Knight as Mrs. Nellie Dashwood, a dashing widow, gave a neat bit of comedy, and exhibited some handsome specimens of the modiste's art. The play was well mounted, and, upon the whole, was well received by an audience that nearly filled the house.—N. Y. TRUTH.

Mr. Knight's humorous Anglo-German patios was greatly relished by the audience, and his acting of the part was skilful throughout. Mrs. Knight, who appeared in a succession of bewildering costumes, sang and acted with much vivacity as Mrs. Nellie Dashwood, a gay young widow. The cast was fair and the play was well placed on the stage.—N. Y. TIMES.

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